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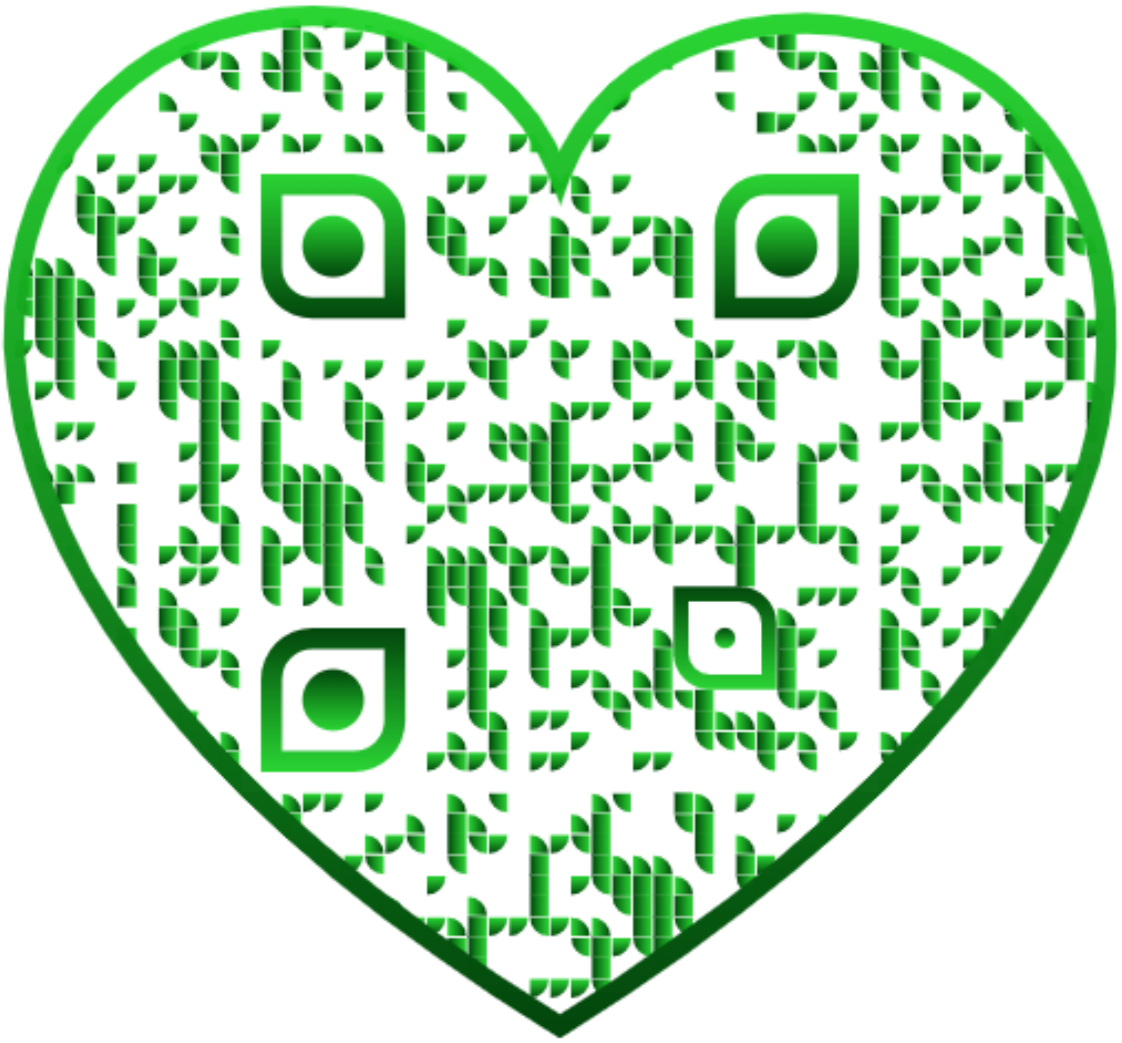

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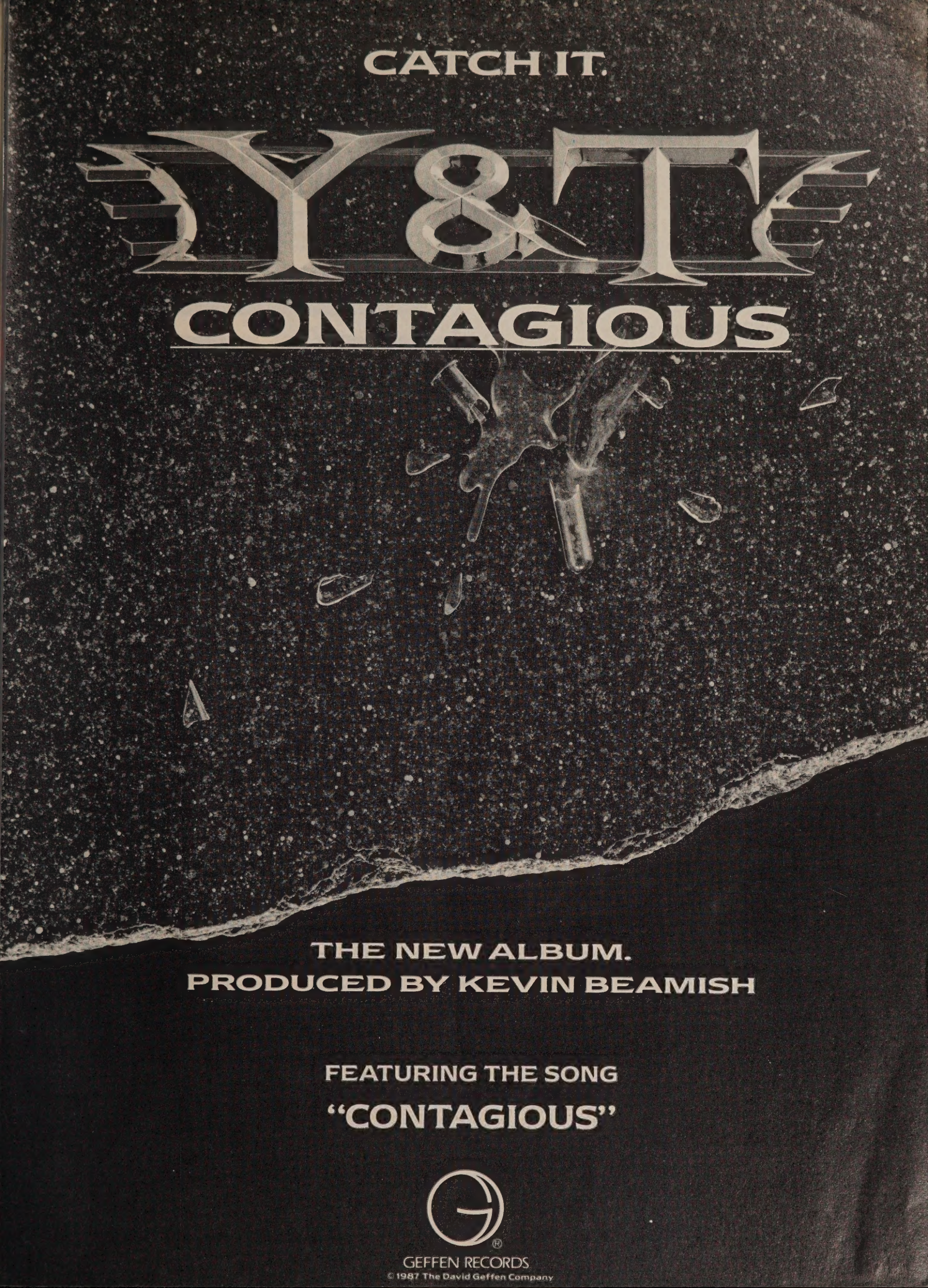
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HIT PARADER (ISSN 0162-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post office at Derby, CT under the act of March 3, 1879. Second Class Postage paid at Derby, CT.

©Copyright 1987 Charlton Publications, Inc. All rights reserved.
Printed in U.S.A. Subscription: 12 issues $22.00, 24 issues $42.00. Subscription price includes HIT PARADER ANNUAL, HIT PARADER YEARBOOK and all special HIT PARADER quarterly issues. Vol. 46, No. 277, October, 1987. Authorization for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. Editorial Office: (212) 370-0986. **ADVERTISING DIRECTOR: Mitch Herskowitz, 441 Lexington Ave., Suite 808, New York, N.Y. 10017 (212) 490-1715. WEST COAST REPRESENTATIVE: Jeff Lubetkin Associates, P.O. Box 1211, Agoura Hills, CA 91301 (818) 991-0222. NASHVILLE REPRESENTATIVE: Rick Bolsom, P.O. Box 158808, Nashville, TN 37215. MAIL ORDER (EAST): Wayne Advertising, 441 Lexington Ave. Suite 808, New York, NY 10017, (212) 490-1715. MAIL ORDER (WEST): Jeff Lubetkin Associates, P.O. Box 1211, Agoura Hills, CA 91301 (818) 991-0222.** Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

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COMING SOON TO A THEATRE NEAR YOU

ROOTS

Ozzy Osbourne & Randy Rhoads

by Rick Evans

This month *Roots* does something a little different. Instead of journeying back in time to explore the early days of a rock and roll celebrity, we're going to use the success of *Tribute* as motivation to explore the roots of Ozzy Osbourne's relationship with the late, great Randy Rhoads.

Ozzy Osbourne still vividly remembers the day in 1979 when he first met Randy Rhoads. Their meeting came at a critical juncture in the life of Ozzy, who, after parting from Black Sabbath a year earlier, was struggling to begin a solo career. After months of auditions both in London and Los Angeles, Osbourne was near the end of his rope. He found himself stretched out on a couch in his L.A. hotel room at 2 a.m., staring at the ceiling. Then, there was a knock at the door and in walked a friend of Ozzy's with a very young, very thin blond guitarist.

"Randy looked like he hadn't eaten in weeks," Osbourne recalled with a smile. "I don't think I had ever seen anyone so thin in my entire life. I didn't know who he was, but this friend of mine had said that he was very special, so I gave him a listen. He had brought along his own amp — and a guitar, of course — and as soon as he plugged in, I could tell that what I had been told was true. Almost everyone who had auditioned for me had tried to sound and look just like Tony Iommi, Randy was just the opposite. I knew I wanted to work with him right then."

It didn't take Ozzy long to convince Rhoads to leave the band he was then in (an early version of Quiet Riot) and accompany him back to England. There, Ozzy teamed Rhoads with veteran bassist Bob Daisley to begin writing material for Osbourne's first solo LP, **Blizzard Of Ozz**. Almost immediately, Rhoads showed an amazing knack for producing instantly memorable riffs, as well as nimble-fingered leads.

"I remember when we started working on that album," Ozzy said. "Obviously I was quite nervous, since it was my first album away from Sabbath. But one day Daisley came over to me and said, 'That kid you found is really something else.' I soon found out why. Randy was able to play amazing leads unlike Iommi, who had to struggle through his solos. But at the same time Randy was very quiet, almost reserved. He was working with a lot of old British farts like me, Daisley and our drummer Lee Kerslake, and I think he felt a little out of place.

"I also had to get on him from time to time, both in the studio and on stage," Ozzy added. "Randy was very motivated to be the best guitarist he could be, but it came so naturally to him that sometimes he took the easy way out. One time in the studio — it might have been during the recording of *Mr. Crowley* — he played his solo and walked into the control room with a big smile on his face. I remember yelling at him to get his ass back out there, that he could play better. I think I hurt his feelings a little, but it worked. The next solo he laid down was unbelievable — that's the one that made it onto the album."

For all the notoriety their partnership

Jeffrey Mayer

Ozzy Osbourne (left) and Randy Rhoads: "Randy was a special person and I think about him every day of my life."

garnered, Osbourne and Rhoads were only to work together for a very short time. Teaming originally in mid-1979, it was less than three years later, on March 19, 1982, that it all came to an end in the fiery plane crash that saw Rhoads' career tragically cut short. The accident, which occurred during Osbourne's second U.S. solo tour, hit Ozzy particularly hard. He recalls feeling that "something in me died that day too."

But now, with the release of **Tribute** — the two-record live set that features many of Rhoads' greatest stage moments as a member of Ozzy's band — those who may have missed out on the live energy of Randy Rhoads and Ozzy Osbourne can experience that magic firsthand. In fact, for Ozzy, the album's appearance culminates a five-year labor of love.

"I've been very hesitant to release the tapes that make up **Tribute**," Ozzy explained. "Originally they were supposed to come out as a live album in 1982, but because of Randy's death, everything changed. Then Randy's mother called me up a few months back and said she thought the time was finally right to bring the album out. I'm really happy that everyone finally has the chance to hear them. Randy was truly a special person, and I think about him every day of my life. Just knowing that this album keeps his memory alive is a wonderful feeling for me." □

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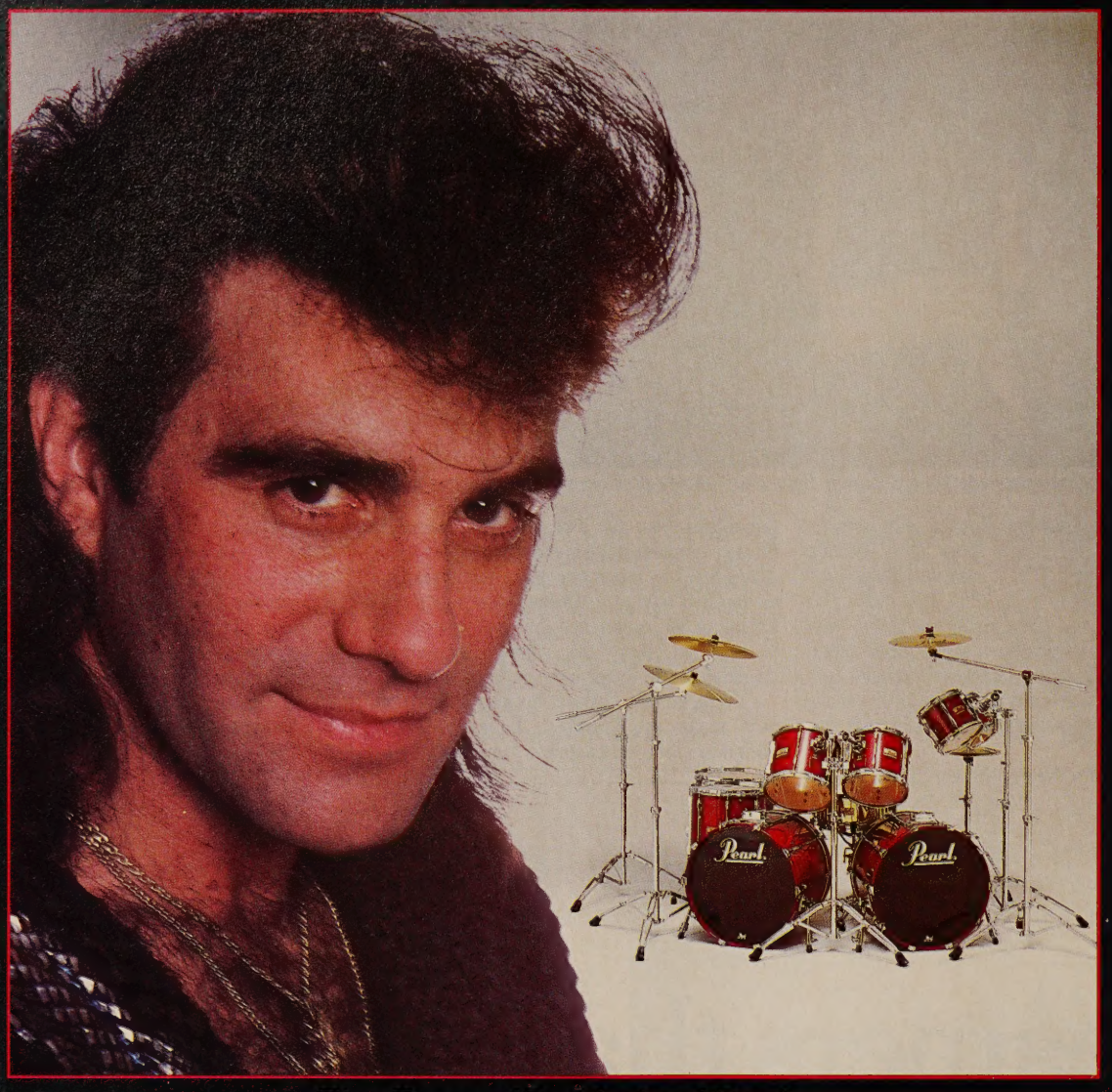

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INFORMATION CENTER

Hit Parader wishes to extend hearty congratulations to Mr. Nikki Sixx and his bride-to-be, Vanity (yes the same one that used to hang out with Prince). It seems that Nikki and Vanity have been seeing each other hot and heavy for the last couple of months and now both sport large gold rings with three emerald-cut diamonds each. That way when they put their hands together the diamonds form a six.

******

Guitar god Yngwie Malmsteen has a surprise in store for his legion of admirers. It seems that the Swedish Meatball has teamed up with former Rainbow vocalist Joe Lynn Turner in the recording studio, and that Joe Lynn Turner will be the new singer in Yngwie's band. "I'm always looking for a vocalist with talent and drive," Malmsteen stated. "My goal has always been to find someone as motivated by music as I am. I think this time I have done it."

******

If you think that hopping back and forth between Whitesnake and Quiet Riot has caused bassist Rudy Sarzo to start walking strangely you're wrong. It seems that Rudy busted his ankle only two weeks before the start of Whitesnake's road jaunt last June and has been hobbling around in a cast ever since. But the ever-tough Cuban hasn't let his pain slow him down one bit; he hasn't missed a Whitesnake date yet, and he sat in on all of Quiet Riot recording sessions. "I like keeping busy," Rudy said. "Even if this damn ankle does make it hard getting around."

******

Deep Purple has resumed their touring schedule for **The House Of Blue Light** following a five-week delay caused by Ritchie Blackmore's broken finger. It seems that the guitar maestro smashed the index finger of his left hand while smashing his Stratocaster on stage. The accident caused the band to cancel a month's worth of sold-out shows and then attempt to reschedule them at a later date.

******

Ronnie James Dio, whose latest LP, **Dream Evil,** has been knocking them dead, reports that his latest road venture will put the award-winning stage set for **Sacred Heart** to shame. "When you have a set featuring a fire-breathing dragon it's hard to come up with something more exciting," Ronnie said. "But we were all so enthused about **Dream Evil** that some great ideas naturally came to us. This album lends itself perfectly to the stage which is something I hope a lot of fans will discover in the months ahead."

******

TIDBITS AND ASIDES

Is former Accept vocalist Udo Dirkschneider recording a solo LP?... Has David Lee Roth decided to do away with some of the "cuteness" in his music and get down to real rock and roll?... Is Ozzy Osbourne considering using a variety of "guest stars" on his upcoming studio LP?... Will the new band formed by John Sykes, Ray Gillen, Cozy Powell and Tony Franklin be the new Led Zeppelin? □

Mark Weiss

TNT Set To Explode

Nordic/American Combo Aims For The Big Time With **Tell No Tales.**

TNT (left to right): Diesel Dahl, Ronni Le Tekro, Tony Harnell, Morty Black.

by Rob Andrews

According to the dictionary, "TNT" is the abbreviation for a chemical substance known as trinitrotoluene, better known as dynamite. The four men who comprise heavy metal's TNT would like to think their music packs the same explosive charge. But vocalist Tony Harnell, guitarist Ronni Le Tekro, bassist Morty Black and drummer Diesel Dahl are quick to point out that while high-octane rock is their stock in trade, TNT have a more sensitive side as well.

"A lot of people hear our name and see our picture and assume that we're just another heavy metal band," Harnell explained. "There's certainly nothing wrong with metal — we love it as much as anybody. But as far as TNT is concerned, we're not scared to show a little softer, more romantic side too. We have a social consciousness in this band. There's so much going on in the world, we wanted to make sure we were doing more than just banging heads."

As the band's new album, **Tell No Tales,** shows, there are indeed more than "I want to screw you, baby" lyrics in TNT's hard-rocking tunes. In fact, the songs' subjects range from finding the perfect mate on *10,000 Lovers (In One)* to reacting to the horrors of the Chernobyl nuclear disaster on *Child's Play.* Sure, fans weaned on Motley Crue-styled hedonism may find such topics difficult to relate to, but for TNT, those subjects are near and dear to their heart.

"We believe that it's possible to say something new and interesting in a song yet not lose your musical edge," Le Tekro explained. "We've improved as songwriters on this album, and that's shown in the lyrics to all of the songs. We're not scared to tackle difficult subjects. In fact, I think we've done it very well. A song like *Child's Play* is very significant to us because we all live in Norway. When you're a neighbor of the Soviet Union and a disaster like Chernobyl happens, you feel it deep in your soul. We hope the songs raise a few eyebrows; that's what we set out to do. We aren't afraid to be a little different."

One of the primary reasons for TNT's unique perspective on the rock and roll scene stems from the fact that, as Le Tekro mentioned, the band hail from Norway, with San Diego native Harnell the only one to break the band's pure Scandinavian breeding. In fact, when TNT first formed in 1982, they were comprised totally of Norwegian rockers. Their inability to land a U.S. record contract, however, forced them to hire a singer adept in English. In stepped Harnell who, after bouncing around in a number of bands in the early '80s, was only too anxious to relocate to Norway and help TNT record their debut LP, **Knights Of The New Thunder,** in 1984.

"That album didn't make that big an impact in the States, but it reached silver record status in Norway," Harnell said. "We were able to tour Europe behind the album, and we learned an awful lot. In fact, a lot of the things we learned last time we put to good use on **Tell No Tales.**"

Unfortunately for TNT, much of the momentum they had built up following the release of their debut album was lost during the three years it took for them to release **Tell No Tales.** The band wants everyone to know, however, that not all the delays were their fault.

"We could have had an album out quite a bit sooner than this, but it wouldn't have been as good," Le Tekro said. "This record took us six months to do, which is a long time, but there were other problems which kept postponing things. We had some management difficulties, which delayed our getting some of the money we needed to record. But as far as we're concerned, that's all old news. We would love to have had an album out a year ago, but perhaps we were lucky. The last few years weren't that good for hard rock bands, but this past year has been incredible. So many new faces have popped up and done very well — both from Europe and America. We're very encouraged by that. We feel very confident that everyone will be able to add TNT to that list of success before long." □

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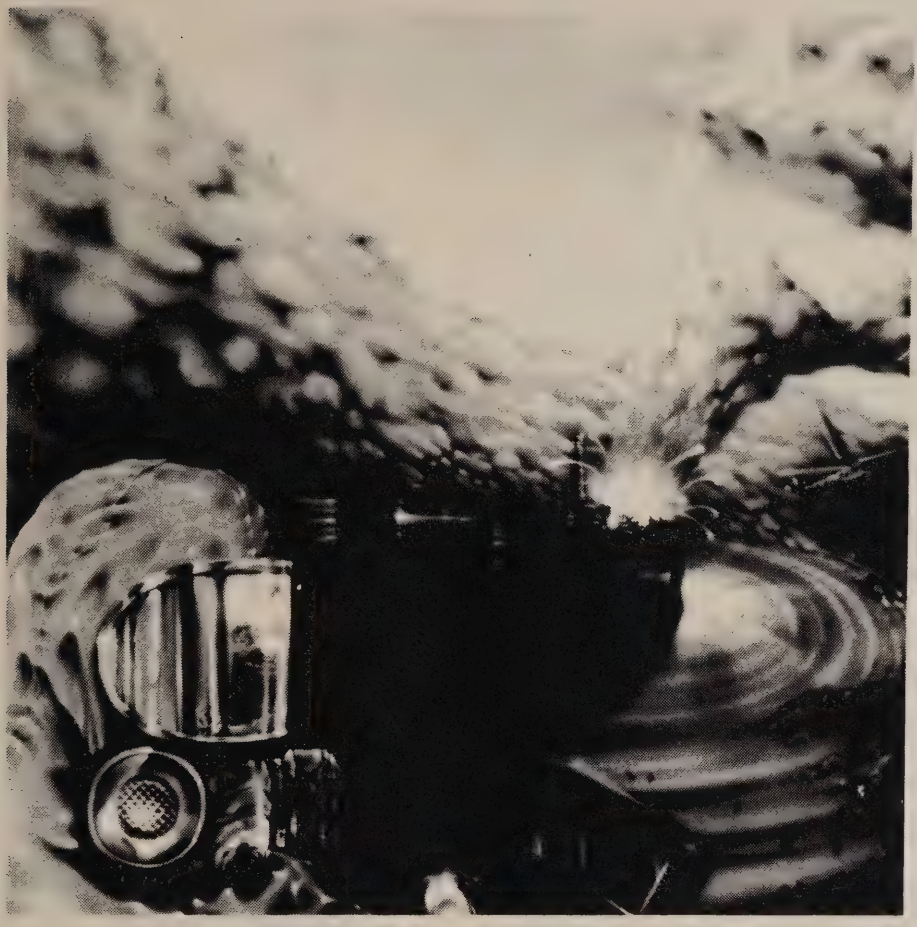

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'WE MAKE METAL MEAN'

Out to Lunch

QUIET RIOT

by Jodi Beth Summers

Each month *Hit Parader* goes out to lunch with some of rock's biggest names to see if food really does make the man. This month's lunch muncher is Quiet Riot's dynamic drummer, Frankie Banali.

Out To Lunch usually tends to be a lighthearted romp through fancy meals and backstage deals. But now that school's out for summer, we're worried about your mind suddenly turning into the Glob. So as a social service we're going to be serious this month.

As you all know, earlier this year Quiet Riot ousted vocalist Kevin DuBrow. It is also not secret information that Kevin was occasionally a big-mouthed, arrogant s.o.b. when he chose to be. **QRIII**'s poor album sales, the subsequent tour's disappointing turnout plus Quiet Riot's loss of credibility among rock and rollers can be generally attributed to Kevin The Mouth, especially by his former bandmates.

The band — Frankie Banali, Carlos Cavazo and Chuck Wright — knew something drastic had to be done to salvage Quiet Riot. They made a brave decision to fire the band's most recognizable face.

For legal reasons Frankie, Carlos and Chuck have not been talking to the press as of late, but because we twisted his arm and offered him the best meal in town, Frankie consented to go *Out To Lunch* with **Hit Parader** and let us in on what has really gone on with Quiet Riot. Maybe we'll subtitle this month's column *The Rise And Fall Of Kevin DuBrow*.

Hit Parader: Let's get the facts straight Frankie, what actually happened with Kevin?
Frankie Banali: Kevin had become an island unto himself. As far as he was concerned, he was Quiet Riot and we didn't really matter. We decided that, since he felt this way, he was better off on his own, so we cut him loose.
It all came to a head in Tokyo. Rumors had been flying that we were going to fire him. The truth of the matter is that there had been a lot of talk but nobody had made any sort of decision. He confronted us and at that point the decision had to be made. We did the last dates under a considerable amount of strain. The last show we did with Kevin was Sunday, December 7, 1986, in Honolulu, Hawaii, a date that will live in infamy.

HP: Rumor has it you left him stranded there.
FB: At that point, Kevin was just all pissed off about the situation and he was threatening people physically and legally, especially our tour manager. Kevin said to him, "You're fired." So John, our tour manager, decided, "If I'm fired, why the fuck should I tell him what time he's supposed to leave?" John put Kevin's airline ticket under the door, figuring if he got up the next morning, he got up — and if he didn't, he didn't.

HP: Have you chosen another vocalist yet?
FB: Replacing a singer is a really difficult thing to do. We're not letting anybody or anything pressure us into making a decision. I really believe that you can only switch singers once, and maintain your credibility with the fans, so we're being very, very careful.

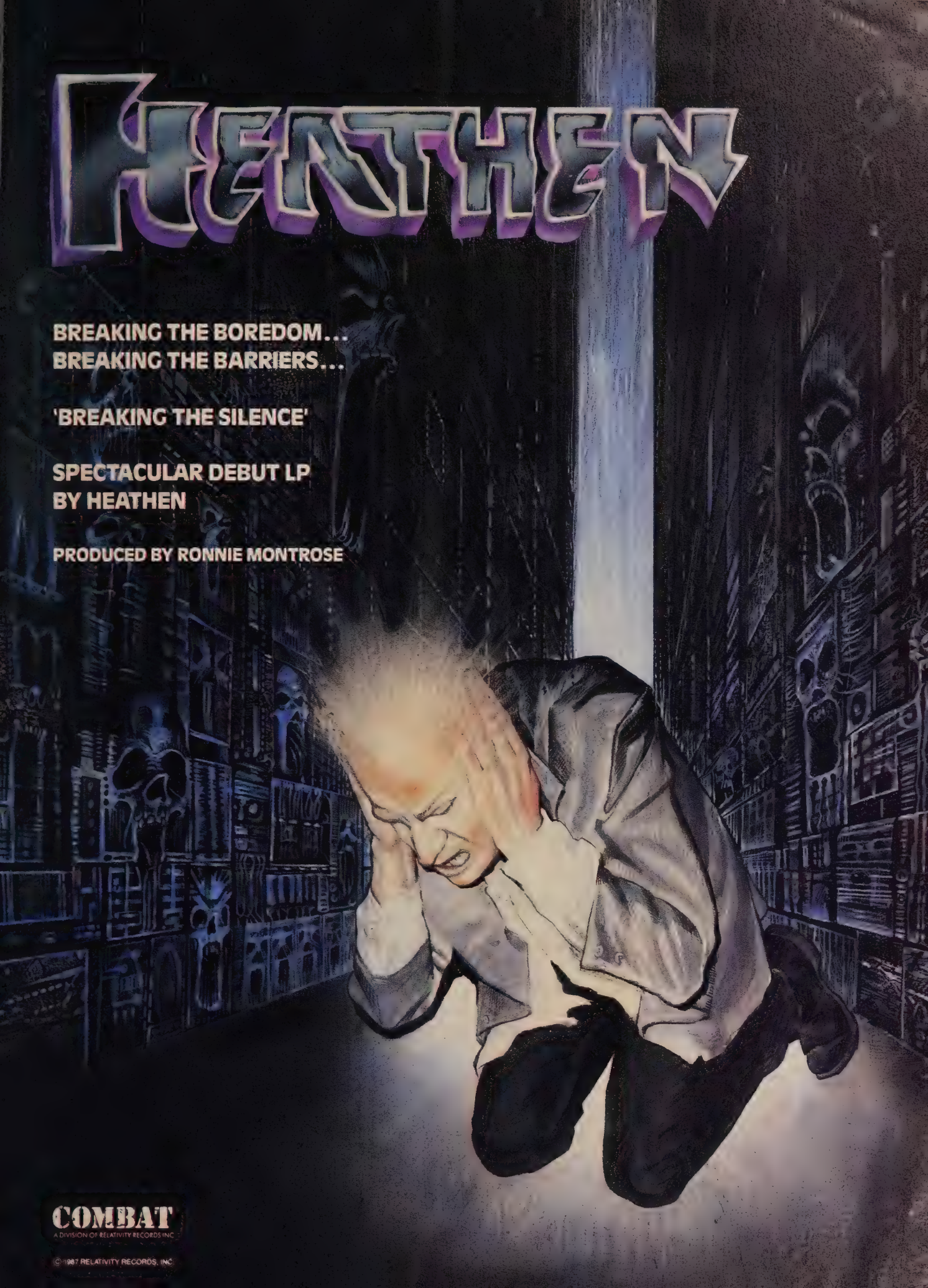
HP: Do you want your new vocalist to sound like Kevin?
FB: Not that we don't like Kevin's singing, but we've already had him, so why would we want somebody that sounds like him? We're leaving it open.

HP: How do you think Kevin's departure is going to affect the band's image?
FB: Quiet Riot was never judged as a musical unit. We were always judged either by what Kevin said or how people felt about him. One of my disappointments on **QRIII** was not the poor sales but the fact it was not even reviewed by anybody. Because the press doesn't like Kevin, they just didn't give a fuck about the album — that hurt.
We will continue as Quiet Riot and we will do another Quiet Riot album, without Kevin. That's what we're working on right now. If the album is listened to, reviewed, scrutinized and everybody gives it a fair chance, we're ahead of where we were with Kevin, because before we were ignored; at least after the first album.

HP: Kevin has already started badmouthing you in the press. He's been saying things like, "They're trying to blame me for everything from Iran to the spread of AIDS." Do you have any comment?
FB: We never said anything about Iran. □

Jodi Beth Summers

Frankie Banali: "Kevin had become an island unto himself."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EUROPE
First Strike Attack

by Judy Wieder

Neil Zlozower, Inc.

Europe: "We have a policy not to party the night before a gig."

The Final Countdown Goes Platinum As Swiss Rockers Continue U.S. Tour.

After burning up the rock charts Bon Jovi style, Swedish pretty boys Europe are currently finishing their first American tour with the kind of triumphant success usually reserved for more seasoned rockers.

Drummer Ian Haugland puts it simply: "We don't want to wake up! It's hard to believe this has happened to us with one album. It's like some kind of dream. You hear about such things, maybe in a movie. But when it happens to you..."

"It makes you a bit nervous," lead singer/songwriter Joey Tempest adds. "It's very exciting but it's so overwhelming!" Unlike many European rock bands who are gaining a devoted audience in America today, the members of Europe are easy to talk to. Without the help of interpreters, the boys can rattle off answers in English as if they were born and bred on American soil.

"Actually, in Sweden you learn English pretty early in school," Ian says modestly. "I learned a lot of English from watching television programs that come from England and America, and then studying their pronunciations."

"Of course, being the lyricist for the band," Joey explains, "I have to know English. It's not a matter of translating lyrics that I wrote originally in Swedish. That doesn't work for me at all. The trick is to try and *think* in English. When the band puts down a demo of a song I'm writing, I have the tape with me at all times — without any vocals. I try to think in English directly. I try to get ideas that sound right with the music. I have to find just the right words for the song."

As they looked restlessly out the window, the members of Europe had trouble realizing they were really in Los Angeles, thousands of miles away from their small Swedish hometown outside Stockholm, a place called Upplands-Vasby. Scanning American rock magazines piled high in the L.A. offices of their record company, the guys in the band grinned proudly whenever a photo or blurb (let alone a cover story!) featured their five handsome faces.

"It was only five years ago when John (Levin, the bassist) and I formed our first band," Joey remembers with some disbelief. "We were still in school and always listening to the records of Led Zeppelin, Deep Purple and UFO. This business of writing and recording songs in English was already a problem for us. In Sweden at that time, record companies didn't want to record in English because they didn't think albums like that would sell. Fortunately, we won a big contest in 1982 and the first prize was a recording contract. Then they couldn't stop us. They *had* to record the songs we won the contest with, and those were in English."

"Yeah, and people loved the record!" Ian says. "People today seem to think like we did then, that English is the rock and roll language. Today I don't think they care about a band's nationality as long as the words are in English."

"We were right on time," Joey concludes. "People liked our music so much they didn't care what we were saying. Record companies in Sweden couldn't believe it. Ever since our first success, they've been signing more and more bands that sing in English. It's become much more common."

In their early incarnation as The Force, bassist Levin actually deserted the band for a while to play with fellow Swede Yngwie Malmsteen.

"Yes, we know Yngwie," Joey admits. "We've all played with him and his Rising Force at different times. His success story began a bit earlier than ours, but I think we are catching up. I think that with both of us having this kind of success and respect in America, it will really open doors for other Swedish bands."

Europe's debut LP, simply titled **Europe**, first became available in 1983, and although it didn't blow open the American market, the band's brand of raw, guitar-heavy power rock put them on the top of the international charts and made them one of Japan's favorite blond rock heroes. Their second album, **Wings Of Tomorrow**, became the band's U.S. debut disc, setting the stage for the phenomenally successful **The Final Countdown**. The hits on **The Final Countdown**, combined with the Nordic good looks of

the band, spelled more than a good chance at success — but superstardom?

"No one knew this would happen," Ian laughs. "All along, this album has been a record that no matter where it's been released, it's become a hit. When our single went to Number 1 in England, we had a feeling we were on our way to...America."

"Yes," Joey echoes, "America is an important goal for any band. We have always heard that American rock audiences are the wildest of all — especially in New York. And we are here to tell you, 'Yes, this is very true!'"

Despite their constantly building success and all the attention they are currently receiving, Europe insist they are not a party band.

"Oh sure, sometimes a good party and lots of girls are terrific," Joey says, "but we don't do it the way some other bands might. We have never really been a party band. When we have some days off — which isn't too often anymore — we like to have a party. And, of course, partying and girls go together. No one in this band is married."

"We have a policy not to party the day before a big concert because we want to be able to give 100% at the show," Ian adds.

As far as liquor is concerned, Europe puts it in the same category as groupies — only on the rarest of days off.

"We don't even drink before a show," Ian lectures. "Everything we've done depends on giving a good show. There's nothing worth blowing that over — least of all, drinking or drugs!" □

Neil Zlozower, Inc.

Joey Tempest: "Sometimes having lots of girls around is terrific."

Michael Sweet and Oz Fox: "We realize what Stryper's doing onstage isn't for everybody."

CAUGHT in the act

STRYPER

by Paul Hunter

Bibles were everywhere. No matter where one looked, the small books emblazoned with the word "Stryper" were sailing into the delighted crowd, serving as one of the most unusual promotional items in rock history. The hysteria caused by Stryper's nightly Bible-tossing in-concert exploits was only rivaled by the excitement caused by the group themselves. Controversial they may be, but Robert and Michael Sweet, Oz Fox and Tim Gaines have only to point to the sold-out crowds that have greeted them at every stop on their international **To Hell With The Devil** tour to reaffirm their belief that rock and religion form an unbeatable combination.

"We realize that what Stryper's doing onstage isn't for everybody," drummer Robert Sweet said shortly before show time. "But what bothers us is when people who are supposedly good Christians say that the Bibles we throw into the audience land on the floor or get ripped to pieces. We wouldn't let that happen. In fact, we have people in the crowd who make sure that the Bibles never touch the floor. Those arguments just don't hold up as far as we're concerned. We know what we're doing is very different, but we're as sincere about it as can be."

Judging by the enthusiastic response from their fans, it would appear that Stryper's unique musical message is indeed reaching the rock and roll masses. Sure, many within the crowd had come to get off on the band's flashy stage theatrics and high-voltage sound, but there seemed to be just as many who were there to share the religious beliefs these God Rockers state in their songs.

"My parents know I'm a rock fan, but they don't like me going to see people like Ozzy Osbourne or Motley Crue," one 18-year-old female said. "They still have their doubts about Stryper too, but I let them read some of the band's interviews in **Hit Parader**, and that seemed to convince them that Stryper has a very positive message. That's what I like too."

Dressed as always in their trademark black-and-yellow-striped stage outfits, Stryper's concert performance was a strange amalgam of heavy metal thunder and fire-and-brimstone preaching. While such recent hits as *Free* and *Calling On You* brought the capacity crowd to their feet, vocalist Michael Sweet's "sermon" on the Lord caused many in the audience to react in a distinctly negative manner. It seemed that they had come to rock — not to be preached to. Stryper, however, understands the dilemma.

"We try to keep the spoken messages to a minimum," Robert Sweet explained. "What we want to communicate is in the songs, and everyone can hear them there. We feel it's important for Michael to get out there and express our feelings, becuse in many ways our shows are our ministries — they're our way of telling people about the wonders of the Lord."

One person spotted in the crowd was a pastor for a nearby church who had come to check out the Stryper phenomenon. In the past, the band has had more of their share of trouble with church officials, with the likes of Jimmy Swaggart calling them "a travesty and a mockery of what the Lord stands for." Fortunately, this particular pastor had a somewhat more enlightened view of Stryper's approach.

"I don't like it when they throw the Bible into the crowd," he said. "But I can understand what they're trying to do. I believe that any way we can attract more people — especially young people — to the Lord is good. I may not agree with all that Stryper does, but I admire what they're trying to accomplish."

When told of the pastor's words after the show, a tired Robert Sweet smiled in agreement. "We're presenting the word of the Lord in a way that a lot of people can relate to. We offer a positive message and some great rock and roll. I like to say that God is entitled to have His message presented in the best way possible, and the best way we know is through rock and roll." □

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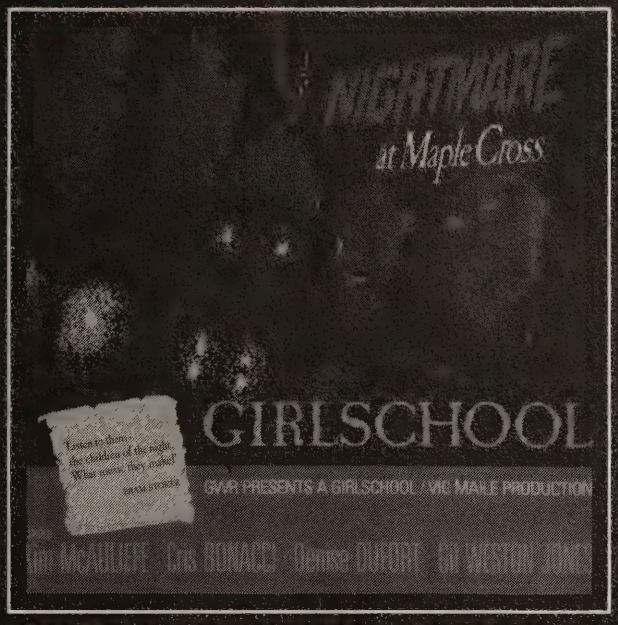

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AC/DC

Tales Of The Unexpected

Hit Parader *Looks Back On The Life And Times Of A Legendary Band*

by Rick Evans

Somewhere along the line AC/DC has become a rock and roll institution. That thought may be a bit preposterous to those fortunate enough to have witnessed the band's first U.S. shows a decade ago — when Bon Scott's rough-edged stage persona and Angus Young's boundless energy seemed more a temporary diversion than a major musical statement. But there's no denying that since their first American road ventures, this power-packed unit from Australia has captured a special place in the hearts of hard rock fans everywhere. Maybe it's the blue-collar charm of their music. Maybe it's the lingering appeal of metal's eternal schoolboy, Angus. Or just maybe it was the band's ability to battle back from Scott's tragic death in 1979 that permanently cemented their place in the hard rock hierarchy.

"It was very strange the way people reacted to us after Bon's death," Angus reminisced recently. "It was as if they sensed our loss and were sympathizing with us. It was very reassuring, particularly since we certainly weren't at our strongest at that point. We had even discussed ending the band. You've got to realize that Bon was more than just the singer. He was a lot older than the rest of us and was like our big brother on the road. He took care of lots of the business problems and he kept an eye out for us all the time. When he died, we really felt on our own."

As has often been the case in the bizarre world of rock and roll, Scott's untimely death cast an aura of intrigue around AC/DC. Like with Jimi Hendrix, Randy Rhoads and even James Dean, the fascination with death — or at least of dying young — attracted the teenage masses to AC/DC, instantly transforming them from a cult favorite into one of the biggest bands in the world. The band's last album with Bon, the brilliant **Highway To Hell,** had battled to sell 500,000 copies — that in itself a major achievement for a group whose best-selling previous LP had barely sold 200,000 units. Their first LP with Bon's replacement, Brian Johnson (**Back In Black** — whose title was, in fact, in homage to Scott) proceeded to sell an astonishing 5 million copies in the U.S. alone. That ranks it among the most successful hard rock albums of all time, right alongside Bon Jovi's **Slippery When Wet** and Def Leppard's **Pyromania.**

Certainly **Back In Black** was a fine album, with such tracks as *You Shook Me All Night Long* ranking as true classics. But could Scott's death truly have been the catalyst for catapulting AC/DC over the top? Strangely, Scott himself had a strange premonition — not only of his own tragic demise but of AC/DC's eventual success — only months before he was found dead in his car on the outskirts of London.

"Without Bon, AC/DC never would have gotten to where we are."

"I've always lived life hard," he said with typical bravado. "There is always adventure and excitement to be had — you've just got to look for it. I've had so many narrow escapes in my time, I know eventually the trap will be sprung before I can react. But I try to take care of myself these days because the band is counting on me. I can sense the momentum building around us — it's going to be a great ride to the top."

Whether Bon let the band down by his death — as Angus expressed shortly after the incident — or was simply fulfilling his "live fast, die young" credo is anybody's guess. But no one with a sense of history can deny that his passing fueled the fires that launched AC/DC's rise to the top. Today, many of the band's younger fans who became aware of AC/DC during the 1980's have forgotten, or perhaps never knew, the vital role Bon Scott paid in the group's rise to fame. To many of them he is just the "other" singer in AC/DC.

"Without Bon, AC/DC never would have gotten where we are," Angus stated. "I still think about him often. How can I play *Highway To Hell* or *Whole Lotta Rosie* without thinking of him? Those were his songs. I admire Brian for his ability to step in and perform those songs as well as he has done. It's a difficult job, and it takes a special kind of person to handle it. We're very lucky we found that kind of guy in Brian."

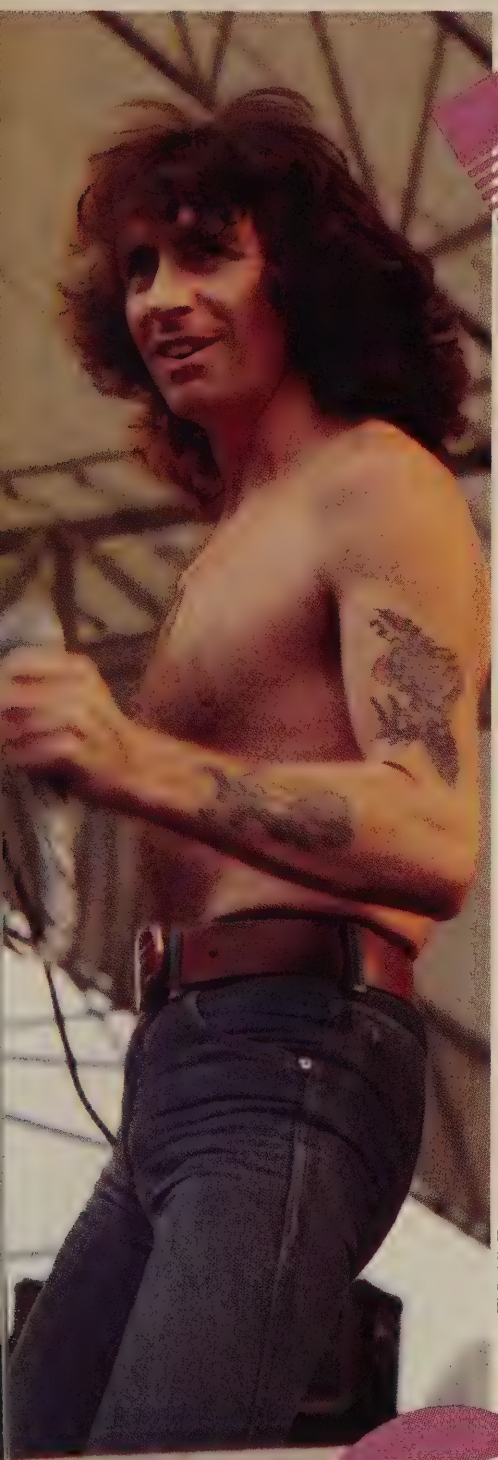
"I'll never forget when I first joined the band," Johnson added. "When I was singing some of Bon's old songs it was kind of spooky. I felt like he was up on stage with me. I remember once or twice turning around to see if he was standing behind me — those must have been the nights when I had more than a few beers. I'll always hold a very special place in my heart for Bon. I never really knew him, but knowing what he meant to the lads in the band and being able to sing songs he was so strongly associated with gives me a very special feeling for him. In some ways, I guess I'm continuing his legacy."

Certainly nothing AC/DC has done in the eight years since Scott's death has tarnished his memory. In fact, Bon makes a "return from the grave" appearance on the band's most recent LP, **Who Made Who,** with the track *Ride On.* It seems that wherever AC/DC goes in the years ahead — and rest assured they're currently hard at work on a new LP — the aura of Bon Scott will live on in their music.

"One of the things I think the fans like about AC/DC is that we're the same today as we were ten years ago," Angus explained. "We still dress the same, look the same and act the same. Maybe the only difference is that we play a few new songs each time we go on the road. But even that we hold down to a minimum. We've never wanted to shove a new album of unfamiliar songs down people's throats. There are groups — some of my favorites — who seem to forget their own past once they get enough new material. We're very proud of our past. I can't imagine a day when we'll go onstage and not play a lot of the older songs. They're what the fans want to hear."

You can't avoid the feeling that somewhere up in heaven — or just maybe down in that other place — Bon Scott is smiling and lifting a few pints to AC/DC when he hears an attitude like that. □

AC/DC



The late Bon Scott: "There is always excitement and adventure to be had."

Michael N. Marks

Annamaria DiSanto

Brian Johnson (left) and Angus Young: "We're very proud of our past."

MAIL

My dad was flipping through **Hit Parader**, saw a picture of Vince Neil and thought "she" was real good-looking. My mom was surprised at the number of "female" rock groups like Stryper, Motley Crue and Cinderella. Don't get me wrong, I love guys with long hair and the makeup is okay, but these guys should at least try to look like men!

Man Lover

Are K.K. Downing and Phil Collen related? They look alike.

Robin Frank
Maumes, OH

Poison has been rockin' and rollin' this die-hard fan since I first saw them in 1985 at the Troubadour. They definitely are four of the sexiest men ever to hit the stage, not to mention they're exceptionally talented! The way Bret makes his body talk is breathtaking!

Bobbi Wilde
Clayton, CA

I'm writing on behalf of my deceased friend, Kevin Thomas, a true rocker all the way to the grave. When he was put in his casket, his parents dressed him in his blue jeans and black leather jacket with a Motley Crue sash over his shoulder. At the end of the procession, his mom played his favorite song, *Home Sweet Home* by Motley Crue. His death was not only heartbreaking to his friends at East Jackson High School, it also taught us an important lesson. Kevin died in a car driven by a drunk driver and they both were not wearing their seatbelts. It just goes to show how many teenagers are dying for a drink.

Spencer Christain
Jackson, MI

Alice Cooper is sleazy, gross, disgusting, ugly, sloppy, noisy, scummy, scabby, beastly, drunken, obnoxious, loud and 100% insane! But who cares? He's got the best rock show in the world. Alice's show is the only one I've ever puked at. Ah ... what memories!

Miss Pussy Galore
Cooperville, USA

Peter Cronin/Photofeatures

Alice Cooper: Sleazy, ugly and sloppy, but he's got the best rock show in the business.

I caught Saxon in Detroit and they know how to rock without relying on flash. After the show, we talked with Graham Oliver and Biff Byford for an hour out in the snow. These guys are "Class A" rockers.

Dean, Craig, Tony
Windsor, Canada

Please don't stop writing articles on Metallica. They are one damn good group. They've been through a lot and know how to stay together.

#1 Metallica Maniac
Wichita, KS

To the United Heavy Metalists of America, I fear for your thrash headbanging souls! You shouldn't listen to strictly stale metal like Megadeth and Slayer. Expand your constricted lust for pulsating body-slamming sounds and listen to Destruction. Buy imports. Bubblegum rockers are delirious nomads destined to a Mercyful Fate. So twist your sister or your metal heart and Accept the Rising Force within you. Don't live your life the picture of a fatal portrait.

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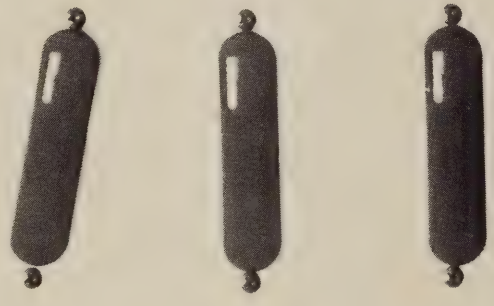

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I have a toast to make to the bands in **Hit Parader** — We should have a feast for Priest, a brew for Crue and a tip of the hat to Ratt. Dokken is rockin'. And rock and roll to AC/DC, Scorpions, Maiden and Metallica. To the rest — I wish you success. And turn up the radio because you do have the right to rock!

Sly Strain
Vancouver, WA

I had the pleasure of meeting Juan Croucier, Bobby Blotzer and Stephen Pearcy after their concert in Knoxville, Tennessee. Beside their show being great, they were the nicest, most down-to-earth rockers I have ever met. To you Ratt 'N Rollers who haven't had the chance to meet these wonderful rodents, the wait is definitely well worth it!

Lesa Di Tommasi
Maryville, TN

Ross Marino

Ratt's Stephen Pearcy and Robbin Crosby: They deserve a tip of the hat.

I am from Sweden and have been in the USA for a few months. When I came here, I was shocked because I thought that Helix was as big in the USA as they are in Sweden, but I discovered that hardly anybody knows their music. You have a lot to learn about heavy metal. Come realize that Helix is number one.

Jens Krona
New York, NY

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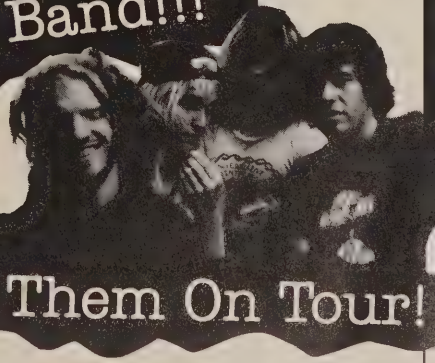

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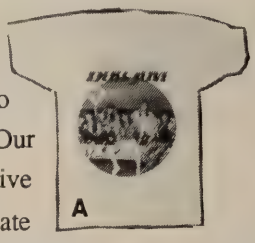

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I love your magazine, but I think your coverage of rock and roll drummers sucks. How many pictures do you print of drummers working their asses off? All the pictures and articles are about guitarists. Can you imagine a band without a drummer? Hell no! There would be no base to the songs. Do something about it, **Hit Parader.**

Left Out Drummer
Tucson, AZ

Would some of the older, once-defunct bands like Aerosmith please try to make it less obvious that the reason you regrouped is for the money?

Disappointed Dawn
Oshkosh, WI

Ebet Roberts

Aerosmith's Steven Tyler: One reader thinks they regrouped only for the money.

I am a former rock-hating mother of two wild teenagers. One day my daughter made me an offer I couldn't refuse: If I listened to her music for one day, she would keep her stereo quiet for two weeks. It wasn't half as bad as I thought. And now I have Van Halen, WASP, AC/DC, Motley Crue, Iron Maiden and many others to thank for a new and improved relationship with my kids.

Understanding and Thankful

Rock inspired me and made me realize that I am not alone and that life is important. *ROCK MUSIC WAS NOT THE CAUSE OF MY TROUBLES.* The parents who brought lawsuits against Ozzy Osbourne and Judas Priest should take a closer look at what really happened for their kids to commit suicide. Those kids were crying for help. Were their parents paying attention? Obviously not. Rock doesn't take lives; it saves them. ☐

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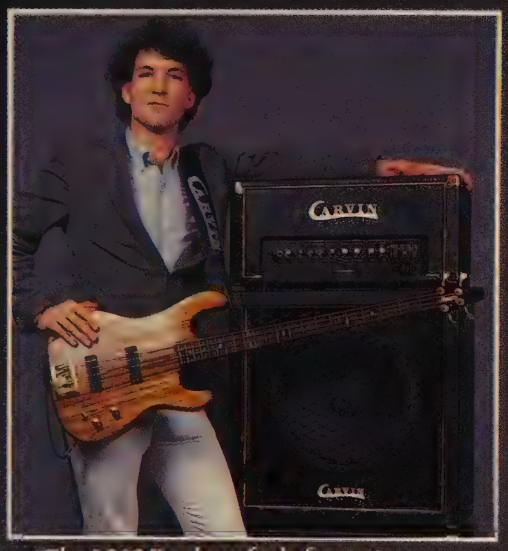

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–Scott Thunes, Frank Zappa

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On The Razor's Edge

Jeffrey Mayer

David Coverdale: "There were times over the last few years when I wondered if we'd ever be successful again."

Coverdale Overcomes Adversity To Lead His Band To Success.

by Rick Evans

Three years is a long time to wait for an album — unless, of course, you're fans of Boston or Def Leppard. For Whitesnake, however, the years of trials and tribulations that went into producing their latest LP have been rewarded. Their record has shot to the top of the charts and has cemented the band's reputation as one of the finest blues/metal units in the rock world. For Snake founder/vocalist David Coverdale, that success comes as a sweet victory after a seemingly endless series of personal and professional setbacks.

"Of course this feels absolutely wonderful," Coverdale stated as a broad smile crossed his handsome face. "There were times over the last few years when I seriously wondered if this moment would ever happen. I went through a personal hell for a period of over a year when I developed a nasal infection which prohibited me from singing — and obviously from recording as well. When everyone is telling you that your band could be huge if you would just release an album and you can't record that album, it's incredibly frustrating.

"On top of that, there was a bit of trouble within the band," he added. "As those who've followed Whitesnake's career over the years might know, we've never maintained a particularly stable lineup. After the release of our previous album, **Slide It In,** we put together a strong unit consisting of John Sykes on guitar, Neil Murray on bass and Aynsley Dunbar on drums. In fact, that was the unit that recorded this album. But we had some problems, especially Sykes and myself. He's a brilliant guitarist, but dealing with him is like dealing with a child. I'm too old to be a baby-sitter. So we went our separate ways — which was probably best for everyone."

In the wake of Sykes' departure, Coverdale was faced with a new dilemma. At that moment, Whitesnake consisted of himself and no one else. Even for someone as talented as Coverdale, touring without a band is a hurdle quite difficult to leap. His first action to remedy the situation was to turn to various friends who lived in Los Angeles, the adopted home of the British Coverdale. Among the musicians he uncovered were guitarists Adrian Vandenberg and Vivian Campbell, bassist Rudy Sarzo and drummer Tommy Aldridge. All appeared in the first Snake video, *Still Of The Night,* before even considering Coverdale's offer to become permanent members of the group.

"Adrian is someone I've wanted to work with for a long time," Coverdale said. "In fact, even before I started dealing with Sykes I had approached Adrian, but he was involved with his own band at that time and wasn't able to join. We've stayed in touch over the years, though, and when the opportunity came to work together this time, we jumped at it. As far as the rest of the band is concerned, it's all come together despite some financial problems and musical differences. But, no matter who's in the band, as long as I'm around there will be a Whitesnake."

Ironically, though the band's good looks and hard rocking sound on the *Still Of The Night* video have brought the Snake most of its commercial acclaim, Coverdale believes it is the song *Here I Go Again* that will take the group to the apex of the rock world. That song, originally written and recorded five years ago, has been a major hit for Whitesnake throughout the Orient and Europe, though it had never been released in the U.S. In fact, in all countries outside of the States, that song, as well as *Crying In The Rain,* don't even appear on the current **Whitesnake** album.

"When we started planning this album, the people at our record label said that it would be crazy for us not to update those two songs," Coverdale said. "Whitesnake has had a long and

quite successful career outside America, and none of us saw any reason not to draw upon that success this time around. The plan from the beginning was to let people know what kind of music this band can make through the release of *Still Of The Night.* Then, once everyone knew that we're a hard rocking band, we could come back with *Here I Go Again,* which is a little more of a pop/rock song. I think that's a very healthy approach because it also shows some of our diversity."

Proving their musical diversity is important to the band because despite their success, some within the rock community have dismissed the group's recent efforts as being little more than rehashed Led Zeppelin. While there may be more than a passing similarity between Snake's riff-laden sound and the mighty Zep's, and no one can deny that Coverdale and Robert Plant rank at the top of rock's vocal parade, Coverdale finds any other similarities purely coincidental.

"Actually, I guess it's quite a compliment to be placed in a class like that," he said. "But I don't know how accurate the comparison is. People shouldn't forget that I worked in Deep Purple for a number of years, so my pedigree in hard rock is quite strong. I understand that bands like Whitesnake, Purple and Led Zeppelin all play a solid, powerful brand of rock, but I don't think we're coming from the same place musically. I don't mean that literally, because I do believe there is something to being a British rock and roll musician. There is a special quality that I haven't found anywhere else in the world."

Now that the album is out, and the problems of the past few years are behind him, Coverdale is looking forward to taking his band on a monster-sized world tour. That road jaunt will include a four-month trip across the U.S. as special guest to no less a headliner than Motley Crue. How does Coverdale feel about hitting the American tour trail after such a lengthy absence? As might be expected, he can barely contain his excitement.

"I've stayed awake at night dreaming of the chance to get onstage in America again," he said. "Considering how long Whitesnake has been around, we really haven't spent much time in the U.S., but all that will soon change. America is the biggest and most lucrative rock market in the world, and on top of that, the fans are the most knowledgeable. They know what great rock and roll is all about. That's why I'm so convinced they'll instantly fall in love with Whitesnake." □

Gene Kirkland

Vivian Campbell: The former Dio axe-slinger admits to being "extremely pleased" that he's resurfaced as part of the Snake.

Frank White

Dave Mustaine

MEGADETH
Savage Grace

by Rob Andrews

Dave Mustaine Vents His Hostility At Metallica.

Megadeth's Dangerous Dave Mustaine talks just like he rocks — with a forthright conviction which can be downright scary to those who haven't been forewarned. Ask Mustaine a question and the answer you'll get is going to come from his gut — no pulled punches and "nice guy" small talk from Megadeth's main man. While his band's most recent album, *Peace Sells... But Who's Buying* proved to be one of the power metal success stories of the last year, Mustaine still harbors a number of festering wounds from his controversial "firing" from Metallica some three years ago. For the first time, Mustaine here bears his rock and roll soul, telling one and all what *really* happened when he and Metallica went their separate ways — and why Megadeth can blow *any* band in the rock world away. As Mustaine would say, that ain't braggin' folks, that's just the facts.

Hit Parader: Dave, you must be tired of people still bringing up the Metallica vs. Megadeth question.
Dave Mustaine: The thing that bothers me the most is that the kids can't seem to tell the difference between me and James Hetfield. A few nights ago this punk came up to me and started shouting, "Hetfield, Hetfield, Hetfield," in my face. I asked him, "Hey, asshole are you retarded or just blind? Can't you see I'm Dave Mustaine? I'm certainly not Hetfield." Another kid was waving a Metallica banner at me at a record store the other day — maybe he was trying to shake the b.o. out — so I walked over to him and said, "Hey, you got something to say to me?" He said, "I don't like the things you say about Metallica." I told him, "You punk, you don't know shit. You don't have any idea what the real truth is."

HP: Well, what is the real truth?
DM: They just didn't like my attitude — it was really that simple. I think they felt I was too violent for them. I had this puppy, a really great pure-bred puppy, and one time it leaned up against the bassist's car and Hetfield proceeded to kick it. So I bashed his mouth in. That kind of made our relationship go downhill. I wish I had really beat his ass when I had the chance. Now it's over with, and as far as I'm concerned there are no hard feelings. I respect James, he's ripped me off rather well.

HP: Do you still see any of the guys from Metallica?
DM: It's kind of funny, because Lars (Ulrich) always comes to our shows and acts like everything's cool. But then I found out that he went and asked Junior (Megadeth bassist Dave Elefson) to join Metallica after Cliff died. Of course, Lars denies that and tells everyone that Junior begged to join Metallica — what a crock of shit.

"Being part of Metallica was more of a headache than it was worth."

HP: But do you feel your connections with Metallica helped get Megadeth off the ground?
DM: What the fuck, why not? Hell, their music was my music. Just look at their records and see how many of my songs they used after I left. I told 'em when I left that I didn't want 'em to use any of my songs, but they ended up using no less than seven. What does that tell you about their talent? Who are they to use my shit after the crap they gave me? Their heads are off in the clouds somewhere. I fuckin' launched that band. I was the first guitarist in Metallica, and James never said a fucking word on stage. He was so scared that when he had to talk to the crowd he'd end up puking on his boots. He'd get everything backwards. He'd go, "Hey, you can all loud yeller than that." I had to step in and get things straightened out. Then they turn around and say that I'm using my connection with them to launch my career. What a laugh.

HP: You seem to have a lot of hostility towards Metallica even though you've enjoyed quite a bit of success with Megadeth.
DM: To tell you the truth, if I had to do it all over again I would never have joined Metallica. That's caused me more headaches than it's worth. Hell, I got ripped off worse in drug deals when I was a kid, but the crap with Metallica comes close. They stole me blind. And I hate it when people come up to me and say, "James told me this," and "Lars told me that." All I know is that Lars told me they weren't gonna use any of my material on their last album, and then I'm listening to the radio and I hear *Leper Messiah*. I couldn't believe it. I was the one who listened to David Bowie. I was the one who talked about the "Leper messiah" in Ziggy Stardust. I was the one who wrote half the god-damned song, and they were saying they weren't using any more of my stuff. And this time I didn't even get any writing credit for it. So I went to Lars and said, "So Lars, *The Hills Run Red*, eh?" that was the name of the song that I wrote. All he could do was give me a blank look and go, "Oh." Those dudes ripped me off again. But they know I'm gonna have the last laugh.

HP: But it's got to feel great knowing that you've made Megadeth a success.
DM: Maybe I sound a little hostile, but that's because they made me walk an extra mile through shit to make it in this business. Some people get a chance in life to make it, some people don't. Very few people get two chances, and I feel very lucky because I did. Metallica's in the past as far as I'm concerned. I *was* that band, and as long as they keep ripping off my material I still *am* that band. But I'm Megadeth today. This is a great band — we really can blow anyone off the stage. If people think that our last album was good, wait 'til they hear the next one. We're just building. We're gonna leave everyone — including Metallica — in the dust. □

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heavy metal HAPPENINGS

by Andy Secher

To many insiders, the recent departure of Jake E. Lee from Ozzy Osbourne's band wasn't a big surprise. For the last year Jake has expressed the desire to stretch his musical wings a bit and was indicating that he felt restricted by Ozzy's riff-laden style. The final straw was the release of **Tribute,** the two-record live set featuring the stellar guitar work of Jake's predecessor, Randy Rhoads. After having battled against Randy's shadow for four years, Jake didn't want to go through the whole process all over again. "It was just time for us to go our separate ways," was Osbourne's rather terse response to Lee's departure. Look for Jake to start his own band in the near future.

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Motley Crue's Nikki Sixx is preparing for the long haul in terms of touring in 1987. Apparently the Motley boys have been approached by promoters from all over the world to tour their fair nations during the months ahead. "It's been great," Nikki Sixx exclaimed. "We've had calls from people in Bangkok,Hong Kong and even South America. We'd love to play those places because we'd like to go there — and because we'd love to expose the band to some new fans."

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It looks like the latest album from guitar prodigy Michael Schenker will now be out within the next month. Originally, the disc — which features new vocalist Robin McCauley — was scheduled for an April release, but recording delays and Schenker's often-unpredictable personality pushed the release back to late summer. "It really is an excellent album," Schenker said. "I know it's the best record I've made since I was in UFO."

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Philthy Phil Taylor, who rejoined Motorhead last March after an 18-month separation from the band, explained his decision to rejoin the group he was a vital part of for over three years: "The simple truth is that I missed it," he said. "By 'it' I mean everything. I missed the touring, the playing, the feeling of being part of something. I guess taking life easy isn't right for me — at least not at this point in my career."

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Ebet Roberts

Jake E. Lee: The ex-Ozzy guitarist is currently trying to put together a band of his own.

Whitesnake's David Coverdale admits to being "totally blown away" by the response his first album in three years has received in America. "The success couldn't have come at a better time," the charismatic vocalist said. "To be honest, we were fairly broke. Three years of inactivity can dry up a band's resources fairly quickly. But once we saw that the album was going to do well, we knew the tour would generate some income as well. That was a great feeling for me."

****

Forget about all the rumors concerning Minoru Niihara leaving Loudness. Apparently, some of the stories stemmed from plans for the pint-sized vocalist to begin work on a solo album sometime in the future. "Me leaving?" Niihara asked with a laugh. "I hadn't even heard of that until you told me. I wonder if the rest of the band has heard any of this. We're all working on plans for our next tour, so I don't think those stories are accurate."

****

Rough Cutt, who recently lost their recording contract with Warner Bros., now report that vocalist Paul Shortino has left the band (or has been fired, depending on who you talk to). The remainder of the group promise they'll soon find a new vocalist and continue on. In the meantime, talk has it that Shortino will be joining Quiet Riot, replacing Kevin DuBrow.

****

Blackie Lawless admits that the decision to release WASP's new live album, **In The Raw**, was far from easy. Following the rather disappointing performance of the group's most recent studio LP, **Inside The Electric Circus,** some industry insiders — including many at the band's record label — felt that it was the wrong time for WASP's first live album. "It was something I wanted to do," Blackie said. "Some people felt it wasn't the right thing to do, others felt it was. That's why I don't listen to anyone but myself when it comes to what is best for this band."

WASP: Was this the right time to release a live LP?

Letter Of The Month

Dear Mr. Secher,

We've got a problem! When I say "we", I mean all the heavy metal fans of the world. It's not bad enough that our parents, teachers, bosses and some of our friends give us a hard time for loving the best kind of music around, but now our fellow headbangers are making it tough on all of us. They're causing a lot of problems at concerts, throwing chairs and firecrackers and starting riots outside the arenas. Why can't those bone-heads realize that if they keep acting that way, there won't be any more metal shows in their town? They're messing it up for everyone.

Mark Narron
Newark, NJ

Dear Mark,

You seem to have hit the problem right on the head. Indeed, a few misguided souls are on the verge of ruining the heavy metal concert scene for all of us. We all know how the press (especially local newspapers) love to report the "riots" at heavy metal shows when a few people in a crowd of thousands act unruly. The answer? Maybe the next time you see someone acting stupidly at a metal show, go over and pop them a good shot in the mouth. Speak a language that they understand.

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Metallica's James Hetfield has now recovered fully from the broken arm he suffered last March. The arm was in a cast for the better part of two months, and it took the axe-slinger a few additional weeks to restore muscle tone, but now James and the boys are back at work on their new album. "It was one of those stupid things," Hetfield explained. "I broke my arm skateboarding. I've had some other injuries doing that, but I really enjoy it. I guess I'll just have to be a little more careful."

Ron Delany

Metallica's James Hetfield: Healed and ready to rock!

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Poison's Bret Michaels has been having continued trouble with his diabetes. While on the road last spring, Bret frequently found himself flat on his back after a show, suffering from insulin shock — quite a dangerous condition. Now that the band is off the road, Bret reports that his health is better, but he still suffers from the same malady. "It's something I'm still trying to learn to live with," he said. "I've got to be very careful and monitor my blood sugar. If I don't, I might end up dead one day, and I don't want that to happen if I have the choice."

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CINDERELLA

Sitting Pretty

by Andy Secher

Double Platinum Success Of Debut Disc Spurs On Philly Rockers.

It's now been a full year since Cinderella's debut album, ***Night Songs****, hit rock fans around the world squarely between the eyes with a sucker of a punch of metal magic. It's hard to believe, in light of the band's album and video success, that only a few months back many were referring to this Philadelphia-based quartet as a watered-down version of classic bands like Aerosmith and Kiss. But instead of denying their influences, vocalist Tom Keifer, bassist Eric Brittingham, drummer Fred Coury and guitarist Jeff LaBar acknowledged their predecessor's part in Cinderella's development. Recently we talked with Keifer about the strong influence that '70s rock has played on Cinderella's music and their subsequent rise to stardom.*

Liza Leeds

Tom Keifer: "People keep lumping us with those glam bands, and we're not like that at all."

Hit Parader: Tom, how did you feel when people first started comparing Cinderella to bands like Aerosmith and the Stones — especially when not all of those comparisons were favorable?

Tom Keifer: Actually, any comparison with a great band has to be considered a compliment. Sure we heard all the comments — in fact we still do — and some have been a little negative. But most of them have been real positive. Just look at how well the album's done; it's sold over two million copies. That shows that a lot of people like what we're doing. The funny part of it is that while a band like Aerosmith has definitely been a big influence on me musically, I never even saw them play live until they did their "reunion" tour a few years back. So if my hair or my lips remind some people of Steven Tyler's, I can't help it — that's genetics, not rock and roll.

HP: You almost seem to like all these comparisons to other bands.

TK: Well, as long as they're with bands that I admire, it's hard to really get angry. When people see a similarity between what we do onstage, and let's say, the Stones, how can you not be a little pleased? The Stones were my all-time favorite band, and they're a big influence on the songs I write and the way I move onstage. If people notice that, I take it as a compliment. I think Cinderella always brings enough of our own talent to the music to avoid people thinking that we rip off anyone else. But we're real proud of our influences. Any band that goes around saying, "Oh, I never listened to rock and roll when I was growing up, I just kind'a discovered this stuff on my own," is totally full of shit.

HP: What do you think the biggest misconception is about Cinderella? Is it that people think of you as a heavy metal band?
TK: Maybe the biggest misconception is that people keep lumping us in with all these glam bands when we're not like that at all. A glam band to me is a group that wears a lot of lipstick and has bleached hair out two feet from their head. We did all that shit seven years ago. We're past it now. It bothers me that rock and roll is quite as image conscious as it is. Sometimes it seems like every band has to be categorized as something — you know, Black Metal, Glam Metal, Pop Metal — it's kind of strange.

HP: So you don't mind being called heavy metal?
TK: People can call us anything they want as long as they relate to the music. I personally don't think we're a heavy metal band. To me, a group like Judas Priest is heavy metal. We play hard rock. But by saying that now I'm guilty of the same kind of categorization I was just criticizing. So I guess people can call us anything they want — as long as they buy our records and come to our shows.

HP: How have you and the rest of the band reacted to the financial success that **Night Songs** has provided you?
TK: We're all pretty down-to-earth people. We're not the type of guys to go spend a big bunch of money on stupid things. Maybe I'll buy a house someday, even though I like the place I have now. That's about it. The funny thing is that you dream about becoming successful for years, and when you get there you're still the same person. Sure there's more money and you get to travel around a lot, but you don't really look at the world that differently. You still have the same responsibilities you've always had. You still have to take out the garbage when you're home and make sure your laundry gets done when you're on tour. When you have a lot of little things to think about day-to-day, there's really no time to get a swelled head about what you've accomplished.

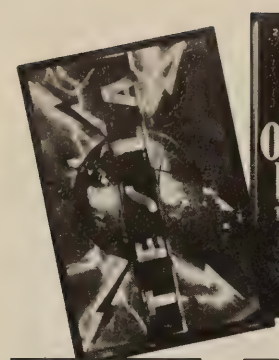
HP: Is there one secret fantasy that you still have as a performer?
TK: Maybe playing the Spectrum in Philadelphia as a headliner. That's the immediate dream. Of course, the real fantasy would be becoming popular enough to fill a place like J.F.K. Stadium with 75,000 Cinderella fans. After living in Philadelphia for so long and growing up on the club circuit around there, *that* would be a real fantasy come true.

HP: Do you ever think about fantasies like that when you're onstage? In fact, does your mind ever wander when you're performing night after night?
TK: Nah, I never really let myself get too far away from what I'm doing at the moment. The thing that can throw me off the quickest is if the monitors aren't working right or if there's some sort of technical malfunction with the equipment. Other than that, I think we're all totally involved with the show. We've been the opening act on this tour, which means we're only onstage for 50 minutes each night. If you can't keep your shit together for 50 minutes a day, you're in big trouble.

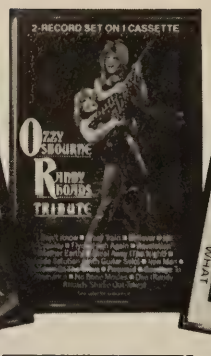
HP: You talk about being an opening act, but you're about to start work on your second album, and after that you'll be able to headline your own tour. Do you feel pressured because of that?
TK: We're ready to go with the album. We've got a lot of great material already written, so that's not a concern. As far as playing live goes, I think that's what we do best. We'll only get better in a headline situation. It'll be great having two hours to play instead of half that or less. I think the most pressure on a band is to get signed and make some sort of mark for themselves. I think we've done that. Now we just want to have fun and make the best music we can. □

HEAVY UP ON

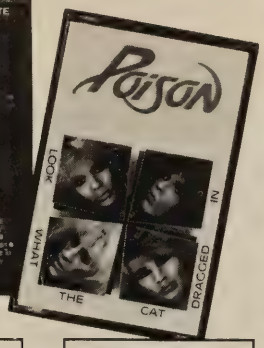
SEIZE 12 HEAVY HIT



352732* Tesla—Mechanical Resonance. Includes *Ez Come Ez Go;* plus much more! (Geffen)



355636-395632*Ozzy Osbourne—Randy Rhoads Tribute. *Iron Man,* etc. (CBS Assoc.)



347229*Poison—Look What The Cat Dragged In. *Talk Dirty To Me;* more! (Enigma)

355883* (GEFFEN) EZO
350025* (MCA) ALICE COOPER CONSTRICTOR
328245* (PASHA) QUIET RIOT Condition Critical
347740* (WARNER BROS.) *ROUGH CUTT WANTS YOU*
312330 (EPIC) BEST OF TED NUGENT *GREAT GONZOS*
346528* (WARNER BROS.) DIO *INTERMISSION*
324889 (PORTRAIT) ACCEPT Balls To The Wall
344689* (MCA) KEEL—*THE FINAL FRONTIER*
309120 (JET) OZZY OSBOURNE *BLIZZARD OF OZZ*
343772* (PORTRAIT) ACCEPT Russian Roulette
352153* (ENIGMA) STRYPER *THE YELLOW AND BLACK ATTACK!*

351825 (ENIGMA) STRYPER *TO HELL WITH THE DEVIL*
328955* (WARNER BROS.) DIO The Last In Line
349563* (ATLANTIC) RATT *DANCING UNDERCOVER*
326512 (MCA) NIGHT RANGER Midnight Madness
347054 (WARNER BROS.) DAVID LEE ROTH *EAT 'EM AND SMILE*
312017 (JET) OZZY OSBOURNE Diary Of A Madman
346213* (ATCO) LOUDNESS Lightning Strikes
324749* (ELEKTRA) MOTLEY CRUE Too Fast For Love
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341222* (A&M) Y&T Down For The Count
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347856* (EMI AMERICA) QUEENSRYCHE Rage For Order
325738* (ATLANTIC) RATT OUT OF THE CELLAR
346593* (PASHA) QUIET RIOT *QR 111*
293944 (WARNER BROS.) VAN HALEN II
345371 (ATLANTIC) ORIGINAL SOUNDTRACK AC/DC *WHO MADE WHO*
324632 (COLUMBIA) JUDAS PRIEST DEFENDERS OF THE FAITH
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306225* (COLUMBIA) AEROSMITH'S GREATEST HITS

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326629 (COLUMBIA) Bruce Springsteen Born In The U.S.A.
351148* 391144 (EPIC) STEVIE RAY VAUGHAN & DOUBLE TROUBLE *LIVE ALIVE*
324350* 394353 (MCA) THE WHO *QUADROPHENIA*
348318 (A&M) THE POLICE EVERY BREATH YOU TAKE
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345108* (A&M) .38 SPECIAL Strength In Numbers
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343889* (BRASS/CHIAT/PZ) THE FABULOUS THUNDERBIRDS *TUFF ENUFF*
319962 (COLUMBIA) LOVERBOY *KEEP IT UP*
342105* (COLUMBIA) BANGLES Different Light
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291526 (ATLANTIC) EMERSON LAKE & PALMER - *BRAIN SALAD SURGERY*
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231670 (COLUMBIA) *JANIS JOPLIN'S GREATEST HITS*

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352328* (COLUMBIA) *THE PSYCHEDELIC FURS* MIDNIGHT TO MIDNIGHT
331264 (A&M) BRYAN ADAMS *RECKLESS*
353904* (MCA) ANDY TAYLOR *THUNDER*
324582 (WARNER BROS.) VAN HALEN *1984*
350140* (SIRE) PRETENDERS *GET CLOSE*
323915 (CHRYSALIS) BILLY IDOL *REBEL YELL*
347880 (EMI AMERICA) GEORGE THOROGOOD AND THE DESTROYERS *LIVE*
322024 (CHRYSALIS) HUEY LEWIS AND THE NEWS • *SPORTS*
344721 (MOTOWN) LIONEL RICHIE *DANCING ON THE CEILING*
320705 390708 (CAPITOL) BOB SEGER & THE SILVER BULLET BAND *LIVE BULLET*
342188* (ATLANTIC) THE FIRM *MEAN BUSINESS*
319822 (EMI AMERICA) DAVID BOWIE *LETS DANCE*
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337519 (CAPITOL) HEART
306241 (ELEKTRA) THE DOORS *GREATEST HITS*
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354456*Night Ranger—Big Life. *The Secret Of My Success; Color Of Your Smile;* etc. (MCA/Camel)

354449 U2—The Joshua Tree. Hit *With or Without You; Red Hill Mining Town;* etc. (Island)

353946. Bryan Adams—Into the Fire. Title cut; *Heat of the Night; Victim of Love;* etc. (A&M)

346312 (COLUMBIA) BILLY JOEL *THE BRIDGE*
339903 (ELEKTRA) *THE CARS GREATEST HITS*
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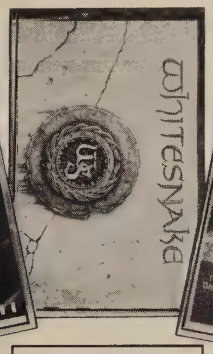
351197* KROKUS *Alive And Screamin'* (ARISTA)
329367* HELIX—*Walkin' The Razor's Edge* (CAPITOL)

355842* Anthrax—Among The Living. Title cut; *Caught In A Mosh*; etc. (Isl/Megaforce Worldw)



355362* Whitesnake. *Still Of The Night; Crying In The Rain; Bad Boys*; etc. (Geffen)

351122. Europe—The Final Countdown. *Rock the Night; Danger on the Track*; etc. (Epic)

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PICK hit

E-Z-O

Kiss' Gene Simmons Produces First U.S. LP By Japanese Metal Men.

by Rob Andrews

The Japanese heavy metal invasion continues. First came Loudness, then Anthem and Vow Wow, and now, all the way from the island of Hokkaido, comes E-Z-O — the loudest, most metallic Nip-rockers to date. Rallying around the sandpaper vocals of Masaki (all these guys go by only one name), the heavier-than-hell guitar riffs of Shoyo and the rockin' rhythms of drummer Hiro and bassist Taro, E-Z-O's first English LP (and third overall) proves once again that metal is the universal language.

"We believe very strongly in what E-Z-O is trying to do," Masaki said. "We're not afraid to say that we don't sound like any band in rock and roll history. By that, I don't mean like any other Japanese band — but *any* band at alll. We have a great deal of passion and power in our music, and that's what separates us from everyone else. We don't try to write pretty songs. We're a band that lives on the pure energy of rock and roll."

Another element that makes E-Z-O's first U.S. release special is that the LP was produced by none other than Kiss' Gene Simmons. Apparently, the members of E-Z-O first met Simmons during a visit to New York in 1986. At the time, they were looking for an American producer and Simmons was looking for a talented young band with whom to sharpen his knob twisting skills — it was a perfect match.

"I wanted to work with the band after I heard one riff," Gene commented "I said, 'Anybody that can come up with a classic riff like this is good.' They were powerful, they were mysterious, they were fast. E-Z-O is as good or better than most musicians I have worked with — and I've worked with a lot of them over the years. These guys have something very exciting going on for them musically."

Originally formed in Sapporo — the capital city of Hokkaido — in 1983, the group went through a number of name changes, including Flatbacker and Ninja, before settling on E-Z-O. The name holds special significance for the band since Hokkaido was once know as E-Z-O in ancient Japanese history. In fact, the band feels that they bring many of the noble traditions of Japanese warrior society into their music.

"We are very aggressive in the way we play," Shoyo stated. "We recorded two albums in Japan before we made the new one, and those albums were called **Senso** and **Esa**. In English that would translate into war and prey. Those titles reflect the way we attack our instruments when we play."

Understandably, after recording and writing solely in Japanese on their first two albums, the conversion to English was a difficult one for E-Z-O. All the band members started studying English rigorously, and when work on the album began, Simmons worked with the vocalist to make sure the meaning of the lyrics was clear.

"English is difficult to learn, but it's important that we write and sing in that language if we want to be successful outside of Japan," Masaki said. "The fans in Japan understand that hard rock bands must sing in English if they want to make it big, and they know E-Z-O wants to be the biggest band in the world. That's not just a boast. We really believe that we're special enough and talented enough to do it."

While the band grudgingly admits that groups like Led Zeppelin and Deep Purple had an effect on the way E-Z-O approaches their music, the group members steadfastly maintain that *no* band or musician has really influenced their style. E-Z-O believe that they're bringing something totally unique to the world of rock and roll, whether they're right or not, their enthusiasm and positive attitude seem destined to carry them a long way.

"We just tell everyone to get ready because E-Z-O music is coming," Masaki explained. "We don't like it when people call us a heavy metal band or a rock and roll band . We are E-Z-O — and that should be enough all by itself."□

E-Z-O (left to right): Masaki, Taro, Shoyo, Hiro.

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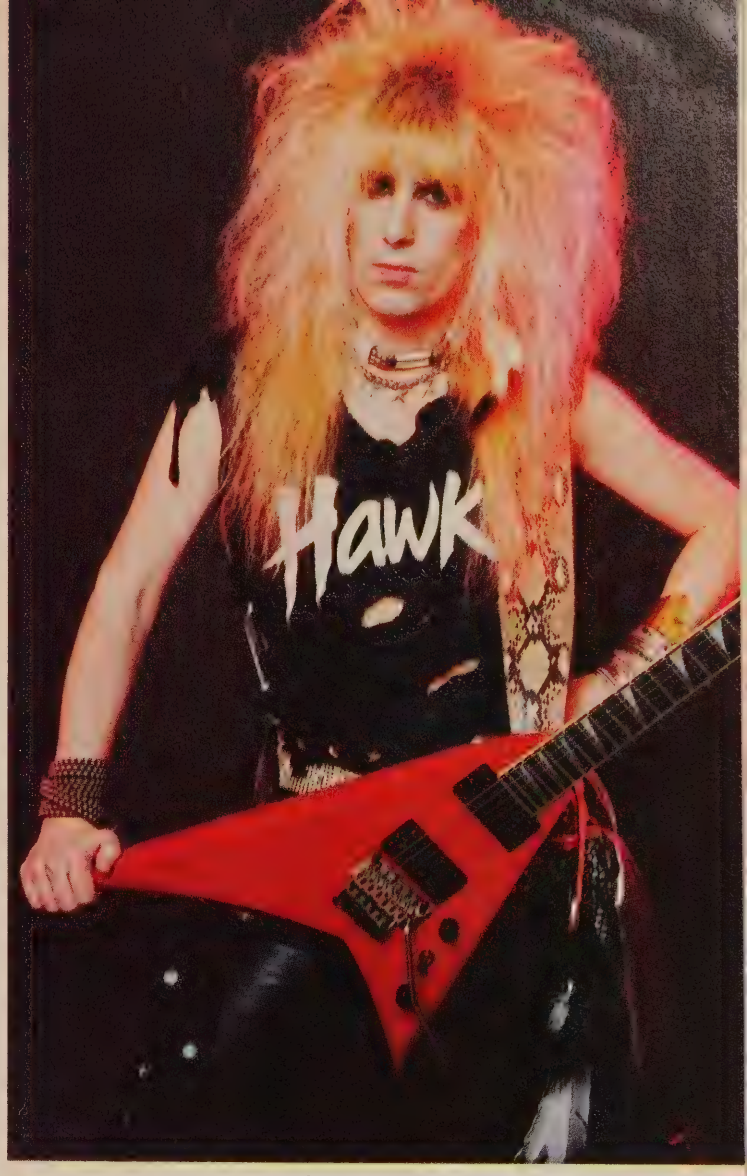

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celebrity RATE-A-RECORD

WAYSTED'S Pete Way

by Charley Crespo

Pete Way is trying to establish his band, Waysted, by touring nonstop across the United States. Consequently, he catches up on the music scene by listening to tapes while traveling on the group's tour bus. Lately, he's been listening to the Georgia Satellites, Boston, Metallica, Led Zeppelin and Aerosmith. One afternoon, we got Way off his bus long enough to present him with a pile of recently-released singles and have him select a few for review.

Battleship Chains
Georgia Satellites

The essence of rock and roll, like Chuck Berry and the Rolling Stones. This is good times, which is what music is supposed to be. Great crunching guitar, a good chorus and fun, fun, fun. It makes me feel happy. It's great that bands like this still exist. There should be more of them.

Talk Dirty To Me
Poison

It's the fun in them that people like. The musicianship isn't that good. The entertainment value of the band doesn't come across as well on record as it does on the video. If I'd not seen the video, I might not have liked the song.

Skin Trade
Duran Duran

I hate music like this. Sounds like typical session musicians. It's a polished, boring song. The complete opposite of all the things that made rock and roll great. This is just cabaret music.

Don't Need A Gun
Billy Idol

I knew him when he was in Generation X. He's a rocker. I admire him for coming to America and going on his own. This is really good, interesting music. It's pretty original sounding. This is the complete opposite of the Duran Duran song. It's not a cabaret thing. Some of it is very Doors-y.

Thorn In My Side
Eurythmics

Dave Stewart is a genius. This is excellent. Great hook and great vocals. Here's a pop record that isn't wimpy. She sings like she means it. The first time I heard this song, I didn't like it, but the second time, I thought it was brilliant. I couldn't believe it was the same song I'd heard before.

Can't Wait For The Night
Brighton Rock

This band sounds the way they look — wimpy. Not my favorite. Very boring.

Big Love
Fleetwood Mac

It'll be interesting to see if this will put them back where they were. It's got an interesting sound, production and vocals, but it's a bit boring. Not really that much content here. It's not as good as some of their earlier stuff. Disappointing.

The Final Countdown
Europe

I saw this quite a lot on MTV a few months ago when I was in L.A. It's been a huge successful record and I can't see why. It's a good song and I like the idea the band projects, but I'm amazed the record was such a hit. Europe has a good image though. They're potentially a very good band.

Day-In Day-Out
David Bowie

Boring disco music. I wish he'd go back and write Ziggy Stardust again. That had songs instead of just stuff to dance to. He can get away with anything though.

Dream Warriors
Dokken

A really good record — an almost perfect combination of a heavy guitar and a good vocal. It doesn't sound like they deliberately made a pop record, but they get the same effect without wimping out. The record speaks for itself. It sounds good in the film too.

Willie The Wimp
Stevie Ray Vaughn & Double Trouble

Good, pleasant record. Nice blues song though it's not something I'd particularly buy a whole album of. Good guitar player.

The Great Pretender
Freddie Mercury

I've heard the original version. Other people might like this, but to me, it's just a novelty record. From *Bohemian Rhapsody* to this? Is this a joke?□

Pete Way: "I'm amazed that Europe's record was such a hit."

Eddie Malluk

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JUDAS PRIEST

The Priest front line (l. to r.): K.K. Downing, Rob Halford, Glenn Tipton.

Blood, Sweat & Cheers

British Bashers Honor Their Fans With Release Of Live LP.

by Andy Secher

If a visitor from another planet wanted to see one rock concert to help them understand what heavy metal was about, a Judas Priest show would be the logical choice. Onstage, vocalist Rob Halford, guitarists K.K. Downing and Glenn Tipton, drummer Dave Holland and bassist Ian Hill pour out a high-energy sound that represents the ultimate dose of metal magic. Never have the band's special in-concert qualities been more evident than on their new double-record live set, ***Priest Live****, a ninety-minute testimonial to the metal-mad mashings of Britain's preeminent hard rock unit. Recently we hooked up with Glenn Tipton to discuss the album, as well as the band's plans for the future.*

Hit Parader: What made Priest decide to release a two-record live set at this point in your career?

Glenn Tipton: There has been so much demand for an album like this from our fans that we just felt the time was right. Priest has always been very much a live band and we're coming off our best tour ever, so we thought to capture an entire Priest concert from start to finish. The goal was really to make it a documentary of what one of our shows is really like. It follows the exact song order we followed on the *Fuel For Life* tour, our 1986 world tour in support of **Turbo.**

HP: Very often a live album comes out sounding like little more than a studio album with audience reactions mixed in. Did Priest do much overdubbing on the live tapes?

GT: We did very little, in fact. We left everything the way it was recorded. We've never agreed with the bands who record a live concert, then erase everything but the drums and start rerecording in the studio. We recorded a number of shows from the last tour, both in Europe and America, then went through the tapes to find the most exciting tracks. If there are mistakes in the tapes, we left them. We move around a great deal onstage, as our fans know. Moving around that much occasionally makes you play the wrong note, but that's part of the excitement of a live show.

Rick Gould/ICP
Bob Halford

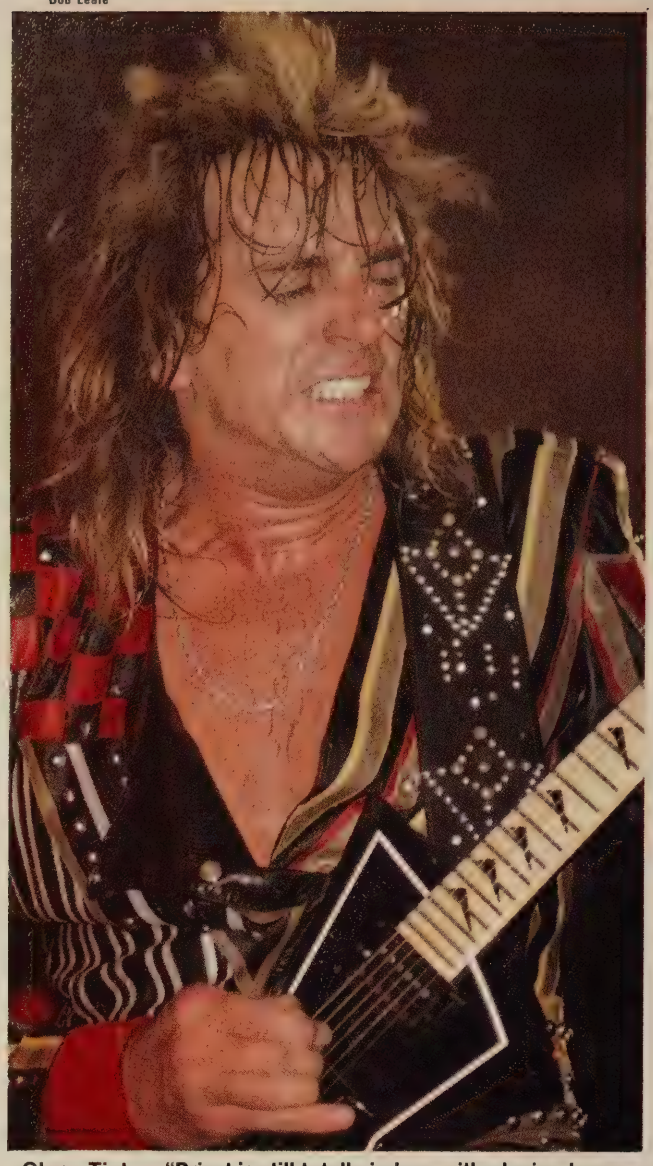
HP: When you sit back and listen to live recordings of the band, do you get caught up in the excitement?
GT: Absolutely. Quite often onstage I don't get the chance to hear what we really sound like, I'm too busy doing my job. But when I sit down and listen to an album like this, I realize just how many classic songs Priest has. There is an amazing amount of energy in what we do, and all of us were caught up in the energy and emotion of the music when we started listening to the tapes. We're fans of Judas Priest as well as being musicians.

HP: The band played a number of previously unrecorded tunes onstage last time. How come those don't appear on the album?
GT: We decided it wouldn't be fair to include them among the "classic" Priest tracks. At the start of our last tour, we did, in fact, play a number of songs we hadn't recorded, but the crowd seemed a little confused by them since they were unfamiliar, so we eventually dropped them. The only other songs that were part of the last tour which aren't on this record are ones like *Green Manalishi* which were on our last live album, **Unleashed In The East.**

HP: Was it tedious to wade through multiple takes of the same track from the various shows you had recorded?
GT: It wasn't too bad, because we had our producer, Tom Allom, go through most of them before we even got involved. We respect his opinion very much, and since he worked on the original studio recording of most of the songs, he knows exactly what we're looking for. By the time we all came in, the takes under consideration had been narrowed down considerably, so it was quite a pleasant experience for us.

HP: Were there any takes so bad that the band had to laugh at itself?
GT: Well, there are always things going on that the fans aren't aware of at our shows. I don't want to count the times that a bank of amps will go out for a song or two, and while I'm still moving about onstage, the road crew is buzzing around behind the amps trying to fix what's wrong. Sometimes one of our pyrotechnical things blows up some wiring, or Rob's motorcycle knocks down the drums, so we're always ready for the unexpected. But we didn't really capture too many problems on tape. The concerts we recorded for this album went very smoothly.

Bob Leafe



Glenn Tipton: "Priest is still totally in love with playing heavy metal."

HP: What were some of the most memorable moments you had onstage during the **Turbo** world tour?
GT: Most of the memorable events from the last tour involved the mechanical monster we had with us onstage. Some nights his arm would fall off, other times, K.K. and I would get stuck in his grasp some thirty feet in the air. All we could do was hang on and keep playing. Then he'd turn around and demolish some gear and knock it on top of the crew. It was quite an experience dealing with that monster every night.

HP: Live albums have historically not sold as well as studio LPs. Does that concern Priest at all?
GT: Not really. This album is a true statement of what Judas Priest is all about, and that's the most important thing at the moment. I think it's more valid for us to do a live album than for almost any other band around. Our fans have asked us about a new live album for so long that this is sort of a reward for their faith in us. In fact, maybe there will be another live album which will include only old, old songs like *Beyond The Realms Of Death.* I think each tour from now on, we're going to bring back some of the real vintage Priest material. Then maybe, in a few years, we'll gather all those tapes together and release another live disc.

HP: Will there be a Priest tour to support this live album?
GT: What we hoped to do was some Midsummer Madness dates. We wanted to play some casual, outdoor shows for a long time — that way you can get away from the big stage productions and just get out there and rock. We always go on the road with these five-month, big-production tours, and in a way we'd like to return to our roots and just go out there with our 100-watt Marshall stacks and play Judas Priest music.

HP: What lies ahead for Priest? When might you begin work on the next studio album?
GT: Actually, we're so far ahead of ourselves, it's incredible. We have all of the next album written, most of it recorded and some of it mixed. It's the first time we've been in that position, and we love it. We like working without the pressure of a deadline. So now, as we write material — and it's great material — it's not for the next album, but for the album after that. You've got to realize that with Judas Priest, our enthusiasm level has never been higher. We're still totally in love with what we do, and it's a great thrill for us to write and play because we feel like it rather than because we have to. That's why we really enjoy being so far ahead of ourselves. It allows this band to keep striving to stay the best. □

Bob Leafe

K.K. Downing: "We'll probably be releasing our next studio album this winter."

HIT PARADER
MOTLEY CRUE'S
Vince Neil &
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Ross Halfin/Photofeatures Int

BON JOVI

Jon And The Boys Prove They're Wanted Dead Or Alive On World Tour.

by Judy Wieder

As Jon Bon Jovi watches his band's third album, **Slippery When Wet**, surpass the septuple platinum mark in America alone, he shares something both his peers and rock critics have expressed — amazement! While some see Bon Jovi's massive success as a victory, others shout "sell-out!" and turn away in disgust from such popularity. After all, isn't rock and roll supposed to be something not designed for the masses, something rebellious and flagrantly unpopular with, well, mom and dad? Isn't there something wrong when parents are buying Bon Jovi albums for their kids? Here's what the current King of Metal has to say about this phenomenal time in his indestructable career.

Hit Parader: Surely you must know how "cute" everyone thinks you are?
Jon Bon Jovi: Cute!? Cute!?

HP: Yeah. They say you're star material, "refreshing and affable." Your image "seems to shun the sleazy side of heavy metal."
JBJ: Sounds a little wimpy to me.

HP: No, not wimpy. Everyone seems to think you've worked long and hard to get where you are. But look, there *is* something more digestible about your band than say, Judas Priest.
JBJ: Well, we don't go in for makeup and hairdos. If Bon Jovi is truly a "good looking" band, that's an accident. We didn't plan to be a band of pretty boys. We don't try to play that aspect of our character up. When this group was put together about four years ago, all I cared about was musical talent, not how the musicians looked.

HP: That's the same thing Robbin Crosby says about Ratt.
JBJ: Yeah and I bet it's true. You can't possibly just look good. That's crazy. We're a real kick-ass band, and you have to be a good player to bring that off. Attitude and looks count, but you still have to be able to play your instrument.

HP: But you admit you are different from more traditional metal bands?
JBJ: Sure. You can't shove old stuff down people's throats, stuff they don't want. There's this one style of heavy metal that's having problems. If you keep pushing that style, it's like beating a dead horse. Bon Jovi reaches for another style. I loved the Stones and Aerosmith, but hopefully I'm creating a new style — something called Bon Jovi — which is different from Steve Tyler or Mick Jagger. I enjoy the idea of entertaining, although, I swear, sometimes I wish I was a rhythm guitarist in somebody else's band. I'd wear dark glasses and smoke a cigarette onstage. But I've always been the dude that has to sing because no one else in the band wanted to do it.

HP: Are you still concerned about what's going on in the heads of the kids in your audience? You used to talk about the time you'd spend, when you were the opening act, cruising the audience during the headliner's time onstage. You said you learned so much from just chatting with the kids in the audience.
JBJ: Oh yeah! It's true I can't do that now the way I could when the band was less known, but I still talk to the kids. I'm finding that your average eighteen-year-old, no matter what country he's from, basically doesn't know what he's going to do with the rest of his life. That's why I try to write songs that in some way address this problem. I tell them, "Hey, look, I did it. I know that you can do it too. You just have to keep trying. Don't give up. Don't feel hopeless about your future. There *is* a place for you in this world."

HP: Is there a downside to being a star? Was it more fun to be able to hang out with the kids and talk?
JBJ: Well, I'm very happy about the band's success. It's dumb to deny that. But I do hope I don't come across with a bullshit "star" attitude. It bothers me when "stars" act like that, so I sure hope someone tells me when I do it. Back in Jersey, most of my friends would laugh at me if I tried to pull anything like that anyway. I do wish I had more time to hang out. I guess that's a definite "downside." But it comes with the territory. This band has been on tour for years. When we're not hustling from town to town, we're holed up writing songs for the next album. You can imagine that there's already quite a lot of pressure on us for the next one!

HP: Is the songwriting process easy for you?
JBJ: Oh God no! Not at all. Most of the time it's exhausting.

HP: How do you write? What is your technique?
JBJ: With a pencil and paper...

HP: Jon! Give us a break!
JBJ: OK, OK. What happens usually is I come up with a hook, a chorus. That could happen anywhere — the car, the bedroom, the street. I'll get a chord structure and take it to either Richie or Dave. That's how a lot of our songs are written. I sing the parts to them and then they elaborate on them.

HP: What is the main thing you want to express in your music?
JBJ: I'm not here to make a statement about life and how you should live it. I'm not here to tell you the ways of the world — as opposed to just having a good time with rock and roll. When you come to see Bon Jovi, you're supposed to just leave your problems outside and get ready to sweat 'cause that's what we're going to make you do!

HP: Songs like *You Give Love A Bad Name* seem to fit with a theory you once said, "Our songs are about lust not love."
JBJ: It's true. (laughing) Come and hang out with me one night and you'll see what I mean. Love is very short-lived. I might think I've fallen in love, but it's really lust. That's the standpoint I take in the lyrics, but then that's the standpoint I take in life. I live to play on that stage. I really do. My entertainment offstage only lasts about twenty minutes.

Neil Zlozower, Inc.

Bon Jovi (left to right): Alec John Such, Tico Torres, Richie Sambora, Jon Bon Jovi, Dave Bryan.

HP: You're not married, but do you have a girlfriend?
JBJ: I refuse to answer that on the grounds that...

HP: It might turn a fan off?
JBJ: Yeah. (laughing)

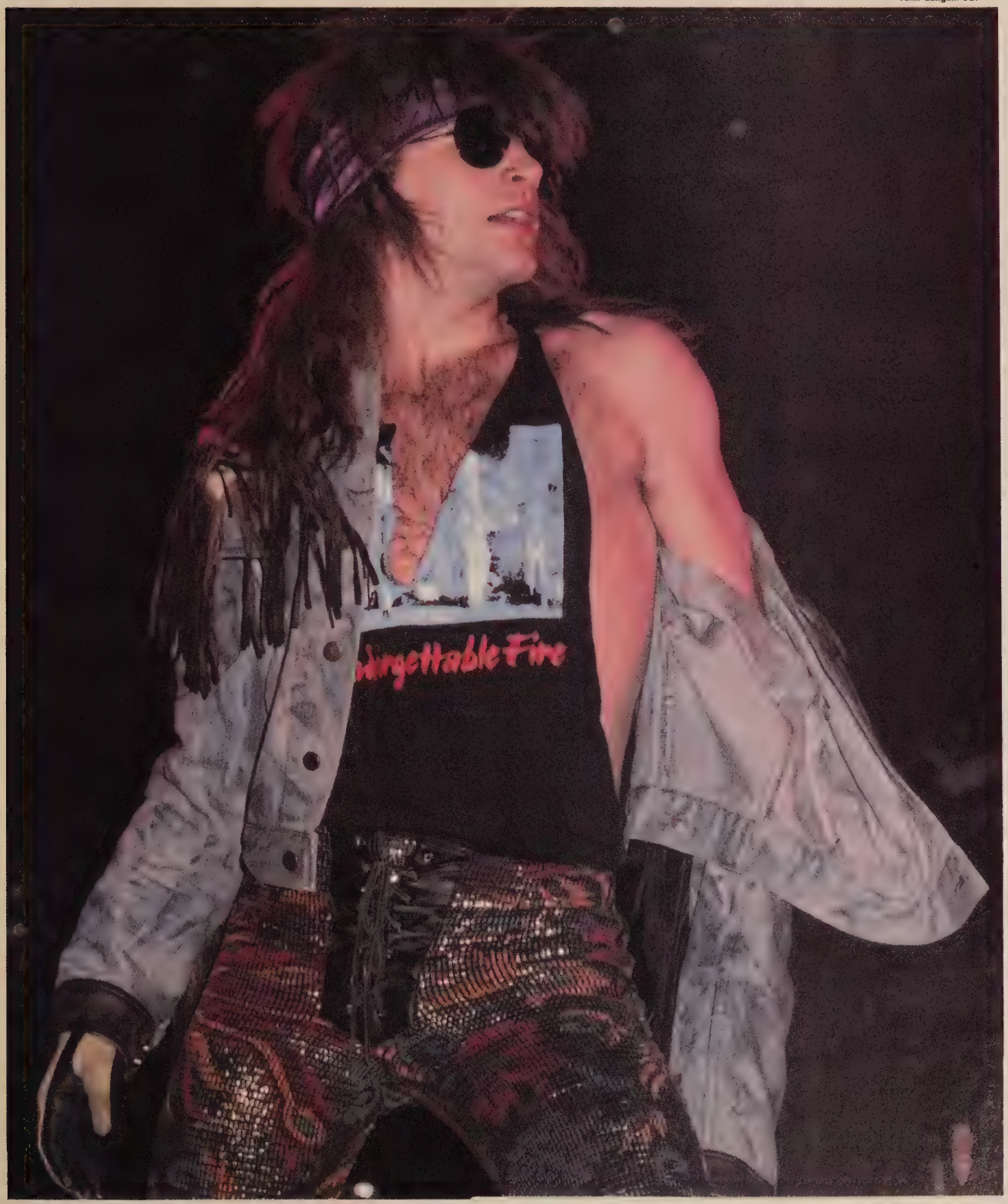
HP: You have a rep for being something of a woman chaser. Is there any truth to this?

JBJ: A woman chaser? Correction — I don't have to chase them. These days they're there. It's one of the rewards of this job.

HP: What is your relationship with Cinderella?
JBJ: The band was something I found in a bar last year. I got them a record deal and now they're getting so big it's scary! They just sent me one of their platinum albums as a thank you. I think I'll be getting a double-platinum one before the year is up.

HP: You and Richie are doing some writing for other bands, aren't you?
JBJ: Yes. We're writing for Jennifer Rush and Cher, and we just finished two songs for a new movie. We had two in the Michael J. Fox film **Light Of Day** and we've written something for a new Whoopi Goldberg film. This is the biggest high for me. Making it as a band is great, but making it as a songwriter is really rewarding. When other people want to record your stuff, you've really arrived. □

Tami Langan/LGI



"Sometimes I wish I was just the rhythm guitarist in somebody else's band."

METAL MELTDOWN

MICHAEL SCHENKER

Neil Zlozower

Guitar god Michael Schenker has a new lease on life. Currently hard at work putting the finishing touches on his first album in over two years, this former Scorpions and UFO axe-master has formed a new group with ex-Grand Prix vocalist Robin McCauley. While this new alignment will still be known as "MSG," instead of being called the Michael Schenker Group, it will now be known as the McCauley-Schenker Group. Confusing, ain't it? Fans may need a little time to get used to the group's new moniker, but it won't be hard for them to relate to Schenker's high-flying guitar theatrics.

"I think the music I'm making right now is the best of my career," Schenker said. "At one time, all I was concerned about was playing the fastest,most exciting solos I possibly can, but working with Robin has made me much more aware of songwriting and the importance of surrounding the guitar work with solid material. I think my longtime fans will like the new album, and hopefully new fans will relate to it as well."

GREAT WHITE

Ross Halfin/Photofeatures

It's been a strange few years for the guys in Great White. Originally hailed as one of the West Coast's most promising bands, the group fell into disrepair after their supporting slot on a major Judas Priest tour failed to translate into enough album sales to please their record label. But rather than give up, vocalist Jack Russell, guitarist Mark Kendall, bassist Lorne Black and drummer Audie Desbrow kept plugging away. They released an EP on an independent label, and that disc caused enough commotion for Capitol Records to step in and take a chance on the band. The results, as shown on the group's new album, **Once Bitten**, prove well worth the label's gamble.

"We're real happy to be where we are right now," Russell stated. "We've seen both the good and the bad side of this business, and believe us when we say that we like the good side better. We're having a lot of fun, and the music shows that. It's good ol' American rock — loud and nasty."

Ira Rosenson

Manowar's Ross The Boss

MANOWAR

"Death to false metal," has long been the battle cry of New York's power metal masters, Manowar. True to their word, on their latest vinyl opus, **Fighting The World,** guitarist Ross The Boss, bassist Joey DeMaio, vocalist Eric Adams and drummer Scott Columbus have created an album that plows ahead with a metallic intensity that is downright awesome. Heck, this album even features a guest appearance by actor Orson Welles — and he's been dead for two years! If anyone plays music loud enough to wake the dead it's Manowar.

"There are just too many bands that think they're playing heavy metal when all they're doing is playing pop music," Ross The Boss explained. "We're out to show everyone what *real* metal is. We know that Manowar isn't for everybody — but we ought to be."

LOUDNESS

"We're so excited about this new album," Loudness' vocalist Minoru Niihara stated about **Hurricane Eyes**. "This will be our third English language album, and what we've done is return to the very hard sound of our earlier Japanese albums. We're showing a new side of Loudness to our American fans, but we think it's the best side."

Casting aside rumors of band disharmony, Loudness have returned to the metal scene with an album packed with the melodic metal anthems that have won them an ever-growing legion of fans on both sides of the Pacific. Though, as Niihara indicated, the album shows a rougher, tougher side of Loudness, it also showcases the band's ability to write and record instantly memorable numbers which seem tailor-made for FM radio playlists. By the way, keep an eye out for this Oriental quartet when they hit the American tour trail this summer.

Rick Gould/ICP

RAVEN

The Metal Outlaws

Power Trio Tell The World That **Life's A Bitch.**

by Andy Secher

Raven are angry. Bassist/vocalist John Gallagher, his guitar-wielding brother Mark and drummer Wacko! feel their power-laden metal sound has been sorely overlooked in recent years as less experienced — and in many cases less talented — bands have risen to the top of the rock mountain. But despite their hostility, the British trio believe they're finally big-time bound with their latest vinyl opus, ***Life's A Bitch****. All the ingredients for metal stardom are there — maniacal vocals, over-the-top guitar riffs and song titles as picturesque as* The Savage And The Hungry *and* Playing With The Razor. *Recently we talked to John Gallagher about how Raven have managed to transform their anger towards the rock industry into a postitive musical force.*

Hit Parader: Why is it that Raven has struggled for recognition in recent years?
John Gallagher: I don't believe it's the talent of the band. I know for a fact that we can hold our own with anybody, especially onstage. We put on the best heavy metal show on earth, and I'll defy anybody to prove me wrong. Any problems we have had might come from the fact that we haven't enjoyed the kind of support a band like Metallica, for instance, has received. Our manager can't say that he also manages Def Leppard or Dokken. We have to stand on our own two feet a bit more, and that can be difficult when you play the kind of unrelenting music we do. Also, I don't believe the record company has been quite as supportive as they could be. I think they're scared of us.

HP: What are they scared of?
JG: They were very concerned about some of the language we used on this album. They tried to convince us not to curse at all. They don't seem to understand what Raven's about at times. But on the other hand, they've given us a great deal more support than they've given some of their other metal acts. A lot of those groups are told just to put out an album, and if by some fluke it starts to sell, the label will get behind it. At least with us they've given us some support from the start.

HP: How do you answer those who say that Raven's brand of metal is just too intense for commercial success?
JG: I think they're wrong, it's as simple as that. Quite a few bands have come along in recent years who play music just as intense as ours, and they have been able to break through commercially. I happen to think that we write songs that have a great deal of appeal, but writing commercially-oriented songs has never been our ambition. On our last album we tried polishing things up a bit to make our material a little more accessible, and we didn't like the results. That's not a put-down of Eddie Kramer, who produced that album, but we feel we know what's best for Raven.

HP: Well, that leads to the obvious question of what *is* best for Raven?
JG: By pouring our souls into what we're playing and not trying to get everything to sound perfect, we achieve what's best for this band. When we recorded **Life's A Bitch**, we used what we came to call the "total death" method of recording. That's when you go into the studio and cut the track live. If you fuck it up, you don't do it again — you just go back to the point where you fucked up and pick it up from there. That's the way to keep Raven's energy intact.

HP: Does the album title, **Life's A Bitch**, really reflect Raven's attitude?
JG: In certain ways it does. We're very happy with the album and with the way things are going for the band at the moment. But we came to realize last year that it really was the three of us against the world. People didn't want to help Raven. We had to fight the record company, the press and even some music fans to make Raven the kind of group we wanted it to be.

HP: What do you mean you had to fight some fans?
JG: They weren't our fans, that's for sure. On one of our tours last year we were playing with Slayer, and that band has totally insane fans. They don't

Rick Gould/ICP

John and Mark Gallagher: "Raven can hold its own with anybody, especially on stage."

want to hear anyone but Slayer. So in some cities, when the crowd was chanting "Slay-er, Slay-er" during our set, we threw down our instruments and challenged those people to come onstage and fight it out with us. Nobody ever did, but after we did that, the people started chanting "Raven, Raven". It was a great feeling.

HP: Raven's always had a reputation for going totally crazy onstage — in fact, you injure yourselves all the time. Have you calmed down at all in concert?
JG: Nah. If anything, things have gotten crazier. We're one of the few groups around where everybody in the band is a front man. Mark, Wacko! and me all share the spotlight and have our individual fans. We just are a crazy bunch of guys, and we'll never be any different. Mark and I ended up looking like leopards after the last tour because we had so many spots on our bodies from bumps and bruises. Wacko! didn't break anything this time — which was a nice change for him — but he almost severed two of his fingers during a show when we were opening for Ted Nugent. He didn't even stop playing. We finished the set, then the paramedics carted him off to the hospital.

HP: You all now live in America. How do your fans back home in Britain react to that?
JG: The press back home hasn't been kind to us, to say the least — even though they all seem to love this album. But all our friends and family know that you just can't live on $25 a week, which is what we'd be making if we were still back home. We miss it over there, but we're willing to make sacrifices. In fact, there's no sacrifice too great for us to make if it will help shoot Raven to the top. □

Ira Rosenson

Wacko!: Unquestionably the most injured man in rock and roll.

Bret Michaels
VIKIN
FJORD
KNAC

POISON Lookin' For Action

Pennsylvania Pretty Boys Find Love In All The Wrong Places.

by Elianne Halbersberg

"David Bowie!!! Did someone say David Bowie is in the building?" Rikki Rockett is in the hallway of New York's Capitol Records, clutching a telephone receiver. He's been Poison-ing me with nostalgia and philosophy when the Bowie rumor reaches his other ear. "Oh my God, Bowie!" he exclaims. "I couldn't even speak to him! I mean, what do you say to David Bowie? 'Hi, how ya doin'?'"

Rockett's awe isn't surprising. As he chatters away excitedly about Poison, it's obvious where his influences lie. **Look What The Cat Dragged In**, Poison's platinum, Top 10 album, is the New York Dolls meet Motley Crue. Live, the band is Cheap Trick meets Van Halen. Poison's lethal rock and roll has sent a million minds spinning. A couple of nights ago, Poison held Atlanta, Georgia, in their nail-polished hands — one young lady even spent a week in the rain camping out for her front-row seat.

"I've been playing drums since I was eleven," Rockett offers. "I saw Kiss and said, 'This is what I want to do.' Peter Criss was my idol; I remember trading a $35 belt buckle for a magazine poster of him! I got my first drum set when my sister's boyfriend left his bongos in her car. I sneaked them to my room, put a phone book on the bed, a couple of lids on as cymbals, and played along with the Beatles' *Eight Days A Week, Paperback Writer* and Elvis' *Bossa Nova Baby* over and over. When I was ten, I played guitar in a band called the GTOs. There were three of us. We knocked on the neighbors' doors and invited them to our show. We wore suits, set up on picnic tables and did two songs: Perry Como's *The Bluest Skies You've Ever Seen Are In Seattle* from the TV show **Here Come The Brides** and *1,2,3, Red Light* by 1910 Fruitgum Company. I couldn't play guitar very well, and I wanted to play drums. I guess that's where my talent was, because drums came a lot easier."

Rockett's dad proudly claims that the band grew up in his basement, and says he never doubted that his son and vocalist Bret Michaels would succeed. Rockett agrees. "I was in The Spectors, and we needed a singer. We looked everywhere, but in Mechanicsburg, Pennsylvania, that's not easy. I was cutting someone's hair in my house and Bret's sister came in. She mentioned that her brother was a singer and invited me to a party. When I got to their house, they had no furniture. I asked if they'd just moved in and she said, 'No. Bret moves all the chairs out so that no one can sit. They all have to mingle.' I figured anyone with that mentality had to be in my band, no matter how he sounded! I told Bret we were rehearsing the next day and he said he'd come and bring his P.A. Those were points in his favor already — we needed a system! Back then, the more equipment you had, the cooler you were — if you had four Marshall stacks, you were gonna get laid on Friday night! Anyway, I heard Bret sing and I've believed in him ever since. There was an immediate chemistry between us. He has the ability to turn a room full of people around; he belongs in the spotlight. I've learned a lot from him."

> *"Poison has brought showbiz back to rock and roll."*

"We were both dying to get out of Mechanicsburg," Bret Michaels added. "It's great as a small town, but you can't express yourself there. Rikki and I had fun, but there was more to the rainbow. There were things I wanted, and he was the first person I could tell them to. It took us a while to admit to each other that we wanted to wear eyeliner — Little Richard wore it and he was so cool! In Rikki, I found somebody to share my dreams with. When you have at least two people, finding the others becomes much easier.

"We recruited (bassist) Bobby Dall from Florida and moved to L.A. with our original guitarist, Matt Smith," Rikki picked up. "He endured our hardest times but it just didn't work out. Still, there was no bitterness when he left. Then we auditioned 56 guitarists. When we first met C.C. DeVille, we handed him one of our fliers in a club. He tore it up and said, 'Fuck, you.' I thought, 'I want him on my side!' Later he called our publicist and said, 'Come see me. I'm the one.' He's the only guy who didn't take the time to learn our songs. He was loud and obnoxious, but he had style and he played great! He wasn't trying to be a guitar hero — most people who do end up just another guitar player. C.C. was special."

Poison as a group, has turned out to be pretty special too. Even so, Rockett admits he's still got some insecurity, but that's what keeps you going. Our record has been out a year, and people say we came out of nowhere, but I don't think we've moved too fast. We worked the East Coast circuit for over a year before we came to Los Angeles. Even now, we'll go to a restaurant and someone will say, 'Are you guys in a band? Can I have your autograph in case you get famous?' We have a long way to go!

"The hardest thing, I remember, was when we had built ourselves a following in L.A. and everybody was saying, 'Those guys are pure rock and roll.' But we got turned down by *every* record company. All nine of us — the band and the crew — had to go back to our one-bedroom apartment and try all over again. Actually, Enigma didn't turn us down. They didn't say anything. They kept an eye on us, and then finally they took a chance. A lot of record companies didn't even want to come and see us or hear our material, because they didn't like the way we looked."

Rockett steadfastly believes in Poison's appeal, asserting, "We've brought showbiz back to rock and roll. I'm very influenced by Elvis, Little Richard, Chuck Berry. They were entertainers. There's a million bands talking about the seedy side of life — good for them. These are those classy, trendy musicians who are all artsy and deep — that's great too, but it's not rock and roll. We are, and we're not apologizing for that. We write about the blues, fun, parties, everyday life.

"I was in a lot of bands. The hardest thing is finding the right guys and keeping them together. We are friends, which a lot of bands aren't. Four distinct personalities make up the sum total and it would be difficult to replace anyone. There are a lot of hired guns in this business, but we're a real band. I've always liked a party, not just two people in a room. People having a good time together — that's what Poison is about." □

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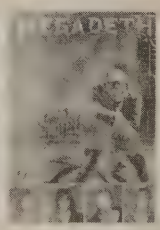

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The 10 Most Neglected METAL LPs Of All Time

Here's A Look At Some Albums No Self-Respecting Headbanger Should Be Without.

We're all aware of great albums recorded by the likes of Led Zeppelin, Kiss and Motley Crue. But for every great LP that became an instant classic, there were probably ten albums almost as good which got lost in the labyrinths of metal history. What follows is a list of the ten most neglected metal albums of all time — great records that somehow never achieved the legendary status they deserved. Some are by major bands, others by groups who have been totally forgotten, but all are worthy of being sought out in neighborhood record stores even in the cut-out bins. The groups are listed in alphabetical order.

LYNN GOLDSMITH, INC.

Thin Lizzy's Phil Lynott: One of the most talented — and neglected — figures in rock history.

Angel, Helluva Band

Originally designed to be the antithesis of Kiss, this white-satin-clad West Coast quintet rose to prominence in the mid-'70s as much for their outrageous appearance as their musical style. Not only were their theatrics and eight-inch-high platform boots truly ahead of their time, the band created some outstanding tracks — most notably on their second LP, **Helluva Band**. On such cuts as *Feelin' Right* and *Mirrors*, vocalist Frank DiMino, guitarist Punky Meadows, keyboardist Gregg Giuffria, bassist Mickey Jones and drummer Barry Brandt forged a pomp-rock sound loaded with killer hooks and rock-solid riffs.

Montrose, Montrose

By the time of this album's release in 1974, guitarist Ronnie Montrose had already created quite a name for himself through his work with the likes of Edgar Winter and Van Morrison. But it was then-unknown vocalist Sammy Hagar who set those lucky enough to hear this neglected meisterwork on their asses. On such tracks as *Bad Motor Scooter* and *Space Station #5,* Hagar bellowed like a bull moose in heat — with Montrose himself never missing a chance to throw in one of his greased-lightning runs.

More, More

An unholy marriage between the raunchy power of vintage Deep Purple and the guitar flash of Van Halen, More's self-titled debut disc somehow failed to raise even the slightest

interest upon its release in 1980. Led by portly guitarist Kenny Cox (kind of an uglier version of Motorhead's Lemmy), More rocked and socked their way through songs displaying every great quality British heavy metal possessed — solid melodies, hotter-than-hell riffs and fleet-fingered fret work. Truly a forgotten classic.

Queen, Queen

Forget about the closet poofters who call themselves Queen today. When Queen's debut LP was released back in 1973, they were widely hailed as "the new Led Zeppelin". And with good reason. Rallying around the sonic riffs of guitarist Brian May (who, in all honesty, can still crank it out with the best of 'em) and the inspired warblings of Freddie Mercury, cuts such as *Liar* stand as ultimate statements of metal's development.

The Runaways, Queens Of Noise

Sure, the Runaways were presented as little more than rock and roll jailbait, designed to prey on the most basic and prurient instincts of their male following. But underneath the skintight outfits and garters lurked a talented rock unit — a fact proven on the group's second LP, **Queens Of Noise.** With the inspired vocals of Joan Jett and Cherie Currie serving as the group's primary inspiration (along with the rather predictable riffing of then-chubette Lita Ford), the Runaways created a slashing sound that mixed the British pop/rock stylings of Mott The Hoople with the flashiest elements of American hard rock.

Starz, Violation

Certain bands seem to possess all the ingredients needed for stardom — good sounds, good looks and inherent charisma. Unfortunately, sometimes a group with all those qualities fails to crack the big time. Starz was such a band. Mid-'70s magazine coverboys with a musical style that was simultaneously accessible and outrageous (check out their ode to euthanasia *Pull The Plug),* this band managed to parlay their piles of press clippings and initial fan interest into a trip to the scrap heap in less than three years. Still, their second LP, **Violation** (released on yellow vinyl, no less) is a classic of the raunch rock school that later catapulted bands like Motley Crue and Ratt to the top of the platinum mountain.

Sweet, Give Us A Wink

Talk about schizophrenic personalities! Sweet started life as frilly-laced glam rockers who seemed more at home at the Queen's tea than on the rock and roll stage. But in 1975 the group did an about-face, transforming themselves into one of the finest hard rock units in the world. The band's metal masterpiece remains **Give Us A Wink,** which contains the Top 10 hit *Action,* along with plenty of guitarist Andy Scott's Ritchie Blackmore-inspired fretwork. A must for fans of everyone from Deep Purple to Motley Crue.

Thin Lizzy, Jailbreak

No question about it, the tale of Thin Lizzy is one of the saddest stories in rock history. A major band throughout Europe, the group never managed to rise above cult status on this side of the Atlantic. But the work of the late vocalist/bassist Phil Lynott — who died in 1985 — and an ever-changing team of guitar twins (which at one time or another included the likes of Scott Gorham, Gary Moore, John Sykes, Brian Robertson and Snowy White) will stand the test of time as some of hard rock's crowning achievements. The band's finest moment may have been the LP **Jailbreak,** which in addition to featuring their only U.S. hit, *The Boys Are Back In Town,* also contains the classic *Emerald* — an ode to Lynott's native Ireland.

UFO, Lights Out

Maybe UFO were too early — or too late — to achieve American success. But no matter what this band did, they failed to get more than a casual raised eyebrow from jaded U.S. metal fans. Drawing their power from the incredible guitar dynamics of Michael Schenker and the songwriting power of vocalist Phil Mogg, UFO created a near-perfect metal album on **Lights Out** — filled with power, passion and enough infectious licks to last most bands a lifetime.

Uriah Heep, Magician's Birthday

Rarely has a band been the subject of more derision than Uriah Heep. Called bad Led Zeppelin clones by some and untalented buffoons by others, during their early-'70s heyday Uriah Heep, nevertheless, made some of the most accessible Brit metal of all time. On **Magician's Birthday,** the band's powerful blend of keyboards and guitars sprang to life in tracks like *Sunrise* and *Sweet Lorraine.* Even vocalist David Byron (another rocker who died tragically), who was often savaged unmercifully in the English rock press, sounds pretty good here.

*****

We'd like to hear of some other neglected metal classics from you. Send us the name of an album you feel has been inexplicably ignored, and maybe we'll run another feature presenting readers' choices for our "Most Overlooked" list. Send to: Neglected LPs, Hit Parader, Charlton Bldg., Derby, CT 06418. □

NEIL ZLOZOWER

Michael Schenker: His guitar dynamics propelled UFO's *Lights Out* to incredible heights.

Annamaria DiSanto

Don Dokken

DOKKEN

Rockin' Into The Night

West Coast Rockers Join Forces To Create Latest Platinum Platter.

by Rob Andrews

The scene was a strange one — three members of a four-man band feverishly laying down tracks for their new album. It wouldn't be 'til later, well after all the other musicians had finished their task, that the final member of the quartet would enter the studio to add his contribution to the work-in-progress. For many rock and roll bands, such a working arrangement would be virtually unthinkable, but for Dokken not only is it expected, it's also yielded the group's strongest album ever.

There's no denying that when it comes to strange working relationships, Dokken has written the book. Yet despite past rumors of inner band turmoil, vocalist Don Dokken, guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown insist that their troubles are behind them and that only platinum sales and headlining tours lie ahead. The facts, however, hint that not all of the band's internal problems have been solved. Three of the band's members have relocated to Arizona — leaving Don high and dry in sunny L.A. — and the same triumvirate has been working as a team on the group's new album, once again leaving Don as the lone wolf.

"People really shouldn't read too much into the fact that Don's not there when we're recording the instrumental tracks for the album," Lynch explained. "He's still giving us plenty of input. What we wanted to do on this record was to record as much of the material live as we could. There's really no reason for Don to be there while the rest of us are working on the instrumental tracks. I know of quite a few bands where the singer works on his vocals after everyone else has split. If people want to read a lot of band problems into that, they're wrong."

Whether or not one chooses to believe Lynch's "there may be smoke but there's no fire" reasoning, no one can deny that the results Dokken have achieved through their unusual recording approach are something to be proud of. Doing away with the occasionally schizophrenic musical approach of such earlier LPs as **Tooth And Nail** and **Under Lock And Key,** their latest vinyl venture proves the Dokken boys to be a lean, mean rock and roll machine.

"We set out this time to make an album which we felt was totally representative of what this band is all about," Lynch explained. "If people won't accept that, then maybe we'll have to take a step back and reevaluate what we're trying to do. But we're out to please ourselves first, and that's exactly what we've done on this record. You won't be seeing us do any more songs like *Slippin' Away* — that's not what we feel Dokken should be doing. We're a hard rock band and we want to establish that fact once and for all.

"I don't think anyone who's heard this album can deny that it's the heaviest record we've ever done," he added. "If you listen to each of our albums, I think it's safe to say that each one had gotten a little heavier and a lot more focused musically. That's the thing that makes me happiest. Sometimes I've found our albums to be very inconsistent — you know, going from a ballad right into a real metallic rocker. This time we still show a great deal of diversity, but we don't have those drastic musical swings like we had in the past."

While Lynch is quick to praise Dokken's latest album, the guitar master isn't shy about expressing his belief that the band could be much stronger if all its members were pulling in the same direction. Without pointing fingers or naming names, George indicated that there still were factions within the band who didn't necessarily want what the majority of group members felt was best for Dokken.

"Let's just say there are things we could do to make this group even better," he explained. "We've always been a band that's sacrificed a bit. Don had to give up playing guitar a few years back because we felt it was better for him to concentrate on his singing. That really hurt him and we all can understand why. Another guy who's been held back is Jeff. He's a great singer, and he sings lead on all the demo tapes we do. Both Jeff and I were hoping he'd get the chance to sing lead on one of the tracks on this record, but it didn't happen. We were thinking about insisting that he be given the chance to sing on one song, whether the rest of the band or our manager liked it or not. In fact, at one time we wanted to call the album **Dokken, Whether You Like It Or Not."**

One thing that all the Dokken boys agree upon is their intention to headline on tour for the first time in 1987. With four albums under their belt and a solid track record as "special guest" show openers, nothing but the top slot will suffice for the band this time around.

"When you have four albums out, you really have no choice but to headline," Lynch stated. "How the hell are you going to decide on what songs to play if you only have 40 minutes onstage? We'll probably have enough arguments over which songs to include in a headlining set. We all have our favorite songs, and we always have a real hard time figuring which ones to include in the set and which ones to drop.

"Our attitude this time is that we don't care if we have to go out and play in front of 200 people — we *are* going to headline," he added. "I think we've built up a pretty strong following over the last couple of years because we were willing to spend an awful lot of time on the road. Now it's time to cash in on some of the dues we've paid. We think the time is right for us to really make a strong move. The album is really good and we all understand each other, so Dokken is ready to go — whether you like it or not."□

indie REVIEWS

by Andy Secher

RATING SYSTEM: *****=excellent ****=very good ***=good **=fair *=poor

Brutal Destruction
Cyclone

Hailing from Belgium, Cyclone is a five-man metal unit that seems intent on creating some of the most unrelenting music around. This is music to invade Poland by — loud, powerful and throbbing. Tracks like *Long To Hell, The Call Of Steel* and *Fighting The Fatal* are all mean-business songs that go in, get the job done, then get out again before the band's somewhat limited instrumental vocabulary gets in the way. If you like your metal dished out with all the subtlety of a jackhammer, then Cyclone is a band for you.
Rating: ****

Protectors Of The Lair
Griffin

Fantasy metal continues to be one of the fastest-growing and most popular sub-genres of the hard rock world. Drawing on the demons-and-wizards basis of bands like Dio and Black Sabbath is Griffin, a three-man group from California who stock their songs with more lyrics per minute than *any* band around. Check out this random sample: "Casualties are many, hence the outcome's clear/Death surrounds us, seems to indicate the end is near/Thousands die with sword in hand, bodies scattered across the land." Though this may read like some misguided high school poetry project, Griffin manage to pull off their overly pompous approach fairly well.
Rating: ***

Another Dark Carnival
Castle Black

Castle Black are one of the more unusual bands in the metal world. Drawing inspiration from both Black Sabbath and the Partridge Family, this San Francisco-based quartet create an instantly infectious pop/metal sound that rocks with both passion and precision. Besides a number of solid original compositions like *Good As It Gets* and *Don't Tell Me 'Bout Your Boyfriend*, Regent St. Claire and the boys do a rock-solid version of the old Grand Funk chestnut *Some King O' Wonderful*, which is guaranteed to get you off your ass. Anyway, they're nice guys, so maybe you wanna buy their record.
Rating: ****

Under The Spell
Hexx

Hexx have quickly built a reputation as one of America's premier practitioners of power metal. Vocalist Dan Bryant, guitarists Dan Watson and Clint Bower, bassist Bill Peterson and drummer Dave Schmidt inhabit a strange realm of death, doom and destruction, where song titles like *Hell Riders, Edge Of Death* and *Out Of Control* tell you all you need to know about the band's artistic philosophies. Hexx play with enough conviction, however, to offset the rather staged posturing of their lyrics.
Rating: ***

Red Raw And Bleeding
Blood Money

Sometimes an album comes along that makes you think the PMRC might be right after all. Blood Money's **Red Raw And Bleeding** is one of those. It's not that the record's ten cuts are that bad, it's more a question of what possible benefit these guys serve — they're not funny, they're not great instrumentalists and the music they play has been done hundreds of times before by much more capable bands.
Rating: * □

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AUTOGRAPH

Cruising For Success

L.A. Rockers Make Sure Their Message Comes Through **Loud And Clear**.

by Andy Secher

*Authograph is one of those bands that's hard to figure out. They're not party-hearty bad boys like Motley Crue or Poison. They're not pedal-to-the-metal rockers like Priest or Maiden. They're not even the MTV rock regulars like Ratt or Dokken. Autograph are just, well, Autograph — a band that cranks out hard rockin' anthems with apparent ease and puts on one of the best stage shows around. Now, with the release of their third album, **Loud And Clear**, vocalist Steve Plunkett, bassist Randy Rand, guitarist Steve Lynch, drummer Keni Richards and keyboardist Steven Isham seem ready to step out of the rock shadows and establish an identity that is as powerful as their music.*

Hit Parader: Autograph's story is a stranger one. You had a big hit on your first album with **Turn Up The Radio**, then your second album, **Sign In Please**, didn't sell that well. What went wrong?
Steve Plunkett: I don't think anything actually went wrong. We were real happy with the second album. Looking back, we needed a bit more time to work on the material, but we booked a tour even before we began recording, so we had a lot of extra pressure on us. Actually, the album didn't sell that badly. The first record was something of a fluke in that **Turn Up The Radio** was such a big hit. On top of everything else, our record label was going through a lot of changes at the time the last record came out. I think they probably could have done a bit more to help it if there weren't so many executives scared for their jobs at the time.

HP: Do you feel **Loud And Clear** is a better album than your first two?
SP: Yeah, we all think it's our best album so far. It's the most Autograph-sounding thing we've recorded. It captures a lot of our live energy. A lot of the credit for that goes to our producer Andy Johns, who's been around the business forever and just had a big hit with Cinderella's album. We had to produce the second album ourselves because we couldn't get the people we wanted to do it, so having somebody like Andy aboard this time was a real eye-opener.

HP: A producer can help, but doesn't the strength of an album still boil down to the material?
SP: Sure, and this time we took nearly four months to write the songs. When we came off the road last year, we told the label we didn't want to be on any release schedule. We wanted to do this record the right way, which was to take as much time as we needed to write and record. We all got together five days a week and just wrote, wrote, wrote. We ended up with 22 songs to demo. The only way we could figure out which ones to use and which ones to hold was by playing them live, so we rented the Roxy in L.A. one night and played the new songs for as many people as we could cram into the place.

HP: Was that the show that ended up being a jam featuring members of Motley Crue, Ratt and Kiss?
SP: Yeah, it was the Party Ninja show. We invited some friends, and they invited some friends, and before we knew it, most of the musicians in L.A. were there that night ready to jam. It was a lot of fun, but the most important thing was that we got the chance to play our new songs for people and judge their reaction to them. That show really helped us select which tunes to put on the record.

"We just invited all the girls out to our tour bus and kept the party going all night."

HP: You also got some outside help on the first video from this album. How did you get Vince Neil and Ozzy Osbourne to show up for the taping?
SP: Well, Vince has been a buddy of ours for a long time, and he's always into popping up at things he thinks might be fun. In fact, he originally wanted to direct the video, but things just didn't work out on that end. Then one of the guys who was working with us on the shoot mentioned that Ozzy was in town and we should call him up, so I hopped on the phone to his wife Sharon and she said he'd love to do it. It was really that simple. Both Vince and Ozzy went through a lot for us, because making a video might look simple, but it's not.

HP: It seems that one problem Autograph has is that people don't know exactly how to classify you. To some people you're heavy metal, to others you're a hard pop band. How do you react to that?
SP: We kind of fall between the cracks a little. We're certainly not as heavy as Judas Priest, but we're not a Top 40 pop band either. We're a hard rock band that can appeal to a lot of different audiences. We really don't care what people call us, as long as they respond to our music in a good way.

HP: But isn't it true that Autograph is a much heavier band live than you are in the studio?
SP: That was true for every album before this one. This is a very heavy record that has a lot of the same energy we have onstage. That's one of the things that makes it a real strong album.

HP: Speaking of the road, you guys are a pretty wild bunch on tour. Tell us your favorite road story.
SP: That's a hard one, because we always have wild things happening to us. But I do remember one night on the last tour, somewhere in Alabama, where we had sent our people out with backstage passes for about 15 very attractive young ladies who were very eager to come back and party with us. So we set up our stereo and started dancing and having a great time. Just then, a state trooper showed up and said he wanted to check the I.D. of every girl in the place. As it turned out, not one of them was 18, so he kicked them all out of our dressing room. We're pretty resourceful, so we just invited them all out onto the tour bus and kept the party going all night. I guess you could say that with Autograph, when there's a will, there's a way.□

Autograph

KISS

A Change Of Pace

by Adrianne Stone

Fin Costello

Kiss in the good ol' days (top): Paul Stanley, Gene Simmons (bottom): Peter Criss, Ace Frehley.

About twenty years ago, a chubby Israeli-born boy named Chaim Witz lived with his divorced Hungarian mother in Queens, a suburb of New York City. He was very intelligent but not particularly good-looking, so he resorted to shocking and obnoxious behavior in order to get attention.

A few miles away another chubby lad, Stanley Eisen, lived with his parents and sister. A picture in his Parsons Junior High School yearbook revealed him as the only long-haired youth in his graduating class. He, too, utilized his artistic talents for attention, eventually enrolling in New Yorks's renowned High School of Music and Art.

As the years passed, each of the teenagers discovered rock and roll. Chaim, who began calling himself Gene Klein, became enamored with The Beatles. Stanley was entranced by the "British Explosion" and later with the heavier musical tones of Led Zeppelin. Little did either of them know that they would later become the nucleus of a supergroup whose financial and musical success would surpass even their wildest expectations, rivaling even The Beatles as a phenomenon. But that was still a few years away.

By 1971, "glitter rock" was the focus of the local music scene. Max's Kansas City, a popular New York City watering hole for artists and rockers, became the outlet for new bands. These were the days of six-inch platform shoes, long choppy hairstyles, sequins, satin and rhinestones. So, shortly after the "hippie" days of Woodstock, this form of narcissistic indulgence lured impressionable youths to rock havens like Max's the way Los Angeles magnetized young rockers in the '80s.

Since they lived a mere 20 minutes from the excitement of Manhattan, Gene and Stanley were often among the legions of youths who flocked to the seedy nightlife of these rock clubs. Stanley had by then learned to play rhythm guitar and Gene knew enough about bass playing to get by.

Like so many of their peers, they each went through their share of garage bands. Rivalry between band members was often intense, so it was to be expected that when the two finally met, they didn't hit it off at first. Gene was told that

Stanley was a guitarist. Reportedly, his reaction was, "Oh, yeah? Well, let's see what you can do."

To say the least, Stanley was perturbed by Gene's attitude. Much to Gene's surprise, Stanley's original tunes so impressed him that they quickly forgot their petty jealousies and teamed up to combine their talents. An early outfit they formed, Wicked Lester, briefly included Jay Jay French, who later went on to great success with Twisted Sister. But Wicked Lester was without direction.

"It was like a Top 40 band," Stanley remembered. "One guy played tambourine, one guy was fat, another played the acoustic guitar... it never would have worked out." So they dissolved Wicked Lester,while Gene (who by now had adopted the stage name Gene Simmons) and Stanley (now known as Paul Stanley) maintained their friendship. They penned some interesting tunes together, but more importantly, they shared the belief that in order to stand out from the competition, they had to somehow be more outrageous than any other band around. They hired drummer Peter Criss (nee Criscuola) chiefly because he'd do anything to make it, including wearing a dress if need be. Peter was a few years older than Gene and Paul, and cited the Rolling Stones as his major influence. He was also more of a fighter, having grown up on the rough and tumble streets of Brooklyn. But these differences were put aside as ambition became the common bond for the musicians.

The three rehearsed for several months in a loft on East 23rd Street in Manhattan. Finally, they felt they were ready to seek out a lead guitarist, so they ran an ad in a local music paper saying, "Band seeks flashy guitarist with balls" and held auditions to find the missing quarter of what they felt certain would become the "hottest band in the land."

Gene remembers, "We had seen all kinds of guitarists. We had considered Jay Jay, but that didn't work out. Finally, this guy walked in, literally bouncing off the walls. He was wearing one red sneaker and one orange one. I thought, better play as crazy as he looks.' Sure enough, he plugged in and blew our minds."

This fourth member of the hopeful group, Paul Frehley, resorted to his nickname "Ace" so as not to be confused with Paul Stanley. The moniker "Space Ace" quickly stuck. Ace hailed from the Bronx and had more in common with Peter's "street" background. This set up a subtle subdivision within the ranks linking Paul with Gene and Ace with Peter the repercussions of which would be felt years later.

The group quickly rejected the unlikely band names "Fuck" and "Albatross" and settled, while driving near Kissena Boulevard in Queens, on the name "Kiss." "It seemed to sum up everything important," said Paul. "It could be the kiss of death or the first thing you do with a girl."

Years later, as international superstars whose bizarre images adorned everything from sleeping bags to Colorforms, the band found themselves part of the Jet Set. Peter and Ace were both married but Gene and Paul enjoyed the nightlife, hobnobbing with famous actresses. Gene began a long romance with the flamboyant Cher while Paul, perhaps in a brotherly sense of competition, dated her sister Georgianne La Pierre.

Further romantic liaisons with celebrities ensued: Gene dated Diana Ross and Shannon Tweed; Paul dated Lisa Hartman. The two were often mentioned in gossip columns and when magazines splashed a member of Kiss on their covers, it was usually Paul or Gene's face which was featured. Songwriting credits, too, usually went to Paul or Gene. Peter was the first to feel frustated.

"*Beth* was the biggest hit Kiss ever had," he complained about the ballad he wrote, "but whenever I'd come up with other songs, they'd say it wasn't Kiss. That's why there was always more music by Paul and Gene on the albums." Since the band was legally an equal partnership, the rest of the group maintained veto power over any decisions, including song selection. Fed up with what he perceived as unfair treatment, Peter quit. He was wealthy and could afford to settle down in comfort with his second wife.

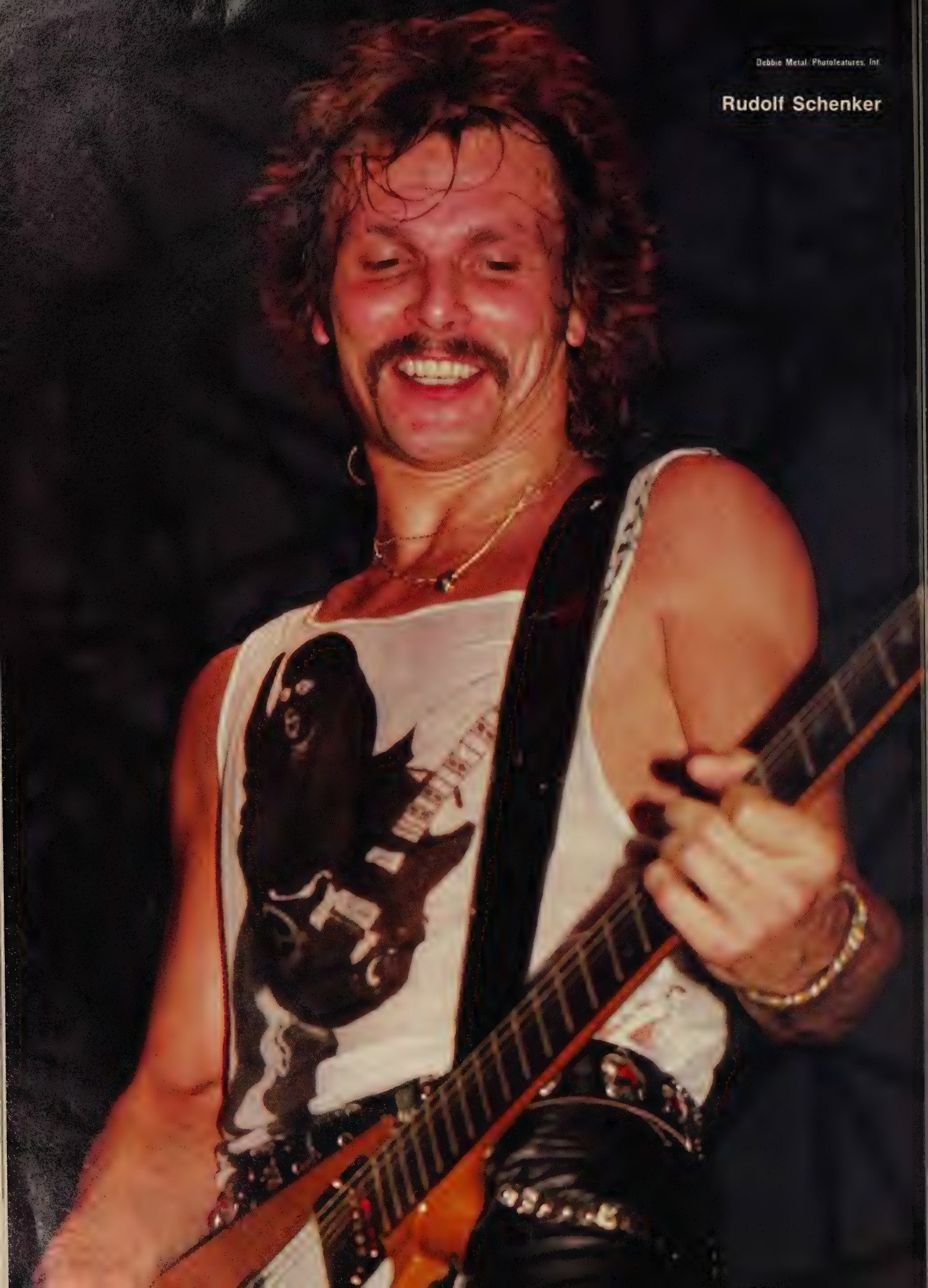
Although many fans believed Peter could never be replaced, auditions were held and Eric Carr (a.k.a. Paul Caravalo) was swiftly hired. Like Peter, he got along best with Ace and was, after a little time, embraced by the fans as well. But it didn't take long before Ace felt the polarization within the group. No longer was it a band of youths hungering for the spotlight and fueled by ambition. The self-imposed boundaries of their money-making machine confined him and made him yearn for a greater freedom both musically and personally.

In 1983, Ace left Kiss amid a number of personal problems to form his own group, Frehley's Comet, whose self-titled album was recently released. It wasn't easy to replace Ace, however. Two guitarists were called upon for the task before a third, Bruce Kulick, remained. Vinnie Vincent, the first replacement, said, "It should have been called the Gene & Paul Band. They made it very clear that I was a hired hand and that they called the shots."

It's been sixteen years since Paul, Gene, Peter and Ace joined forces to become one of the most successful stories in the history of rock and roll. The makeup is gone now, but an astounding new album, **Who Dares Wins**, is out, and fans still rave over Kiss' sold-out concerts. They still flock to see the band that made unlikely heroes out of a couple of New York City kids. Ah, only in rock and roll. □

Kiss today: Simmons, Eric Carr, Stanley, Bruce Kulick.

Mark Weiss/MWA



Debbie Metal Photofeatures, Int

Rudolf Schenker

SCORPIONS

LETHAL WEAPONS

German Greats Overcome Difficulties To Release Don't Stop At The Top

by Winston Cummings

One of these days the rock world is gonna come up with a band that looks and acts as outrageously as Motley Crue and writes and performs as well as the Scorpions. But until that day arrives, we'll just have to be satisfied with the Scorps' seemingly endless string of hard rock anthems — even if Klaus Meine's hair isn't as cool as Nikki Sixx's. But as no less a metal pundit than Kiss' Paul Stanley has pointed out countless times, a healthy head of hair follicles never wrote a song worth spit — it's the brain underneath that does the work. When it comes to cerebral matter, the Scorpions seem to have more than their fair share. Nah, you don't have to be a scholar of the Dead Sea scrolls to understand their rockin' tales of fast living and hard loving, but as they prove on their latest LP, ***Don't Stop At The Top****, there's always more going on in a Teutonic Terrors tune than meets the eye. We discussed this very issue recently with vocalist Meine and guitarist Rudolf Schenker.*

Hit Parader: Do you like to feel there is a great deal of substance in all your songs, both lyrically and musically?
Rudolf Schenker: It's something we certainly try to achieve. After all the years we've been writing and recording, we instantly know what a good Scorpions' song is supposed to sound like. It's not a formula or anything that's predictable. But there are certain elements which always seem to be there — among them are good musicianship and strong lyrics that tell some sort of story.
Klaus Meine: As we've become more comfortable with English, we've made our songs more complex. When we first started out in 1971, we were much more comfortable communicating in German. But English is the language of rock and roll. It sounds better, and since England and America are the true homes of rock and roll, a band that wants to succeed had better learn English.

HP: At one point the band was severely criticized for being blatantly sexist. Do you feel that's toned down over the years?
KM: It has, but we never really understood the reason we first were accused of sexism. I guess the two incidents that brought those charges to public attention were the release of the **Virgin Killers** album many years ago, and the cover of **Animal Magnetism.** On **Animal Magnetism** there was a photo of a woman, a man and a dog. For some reason people got the wrong idea — perhaps because the woman was on her knees. We always looked at it as a nice family outing.
RS: People originally misunderstood us because we were different. We didn't do things the way American bands did and we sounded different when we talked, so they viewed us as sexist. I like to think of what we've done as being sexy, not sexist.

"We've never understood why people always accuse us of sexism."

HP: No offense guys, but no one's about to confuse the Scorpions with Bon Jovi or Motley Crue in the Sexy Rocker derby.
RS: (Laughing) That may be true, but I didn't mean that we were particularly sexy — it's more the attitude our songs and album covers convey. The cover for **Love At First Sting**, for instance, was a very sexy shot that was almost banned. It was done by Helmut Newton, who is world famous for his work. The new album cover is much the same way. It's become something of a tradition for us to have a cover that's a little titillating.

HP: Speaking of the new album, the Scorpions seem to have a unique ability to write both crunching metal rockers and sensitive ballads. How do you manage such a schizophrenic musical personality?
KM: To us, those are two sides of the same personality. When we start writing material we never think, "We'll need five hard rockers, two ballads and two mid-tempo songs on this album." We could never be so contrived. It just happens that when we write, our songs take a number of different directions. Rudolf may call me up on the phone one night and play me a melody he's written on acoustic guitar. Sometimes that song will remain an acoustic ballad. Other times it might be transformed into a hard rocker.
RS: One day we might record an album with no ballads on it. That's not something we necessarily want to do, but if our best songs turn out to be hard rockers, those will be the ones on the album. As it happens, I think we have our best balance ever on the new LP.

HP: The album was delayed for a while. Why?
RS: I wasn't delayed at all. People just started talking about the LP before we even went in to record it. So stories started popping up that the record was delayed and that we were having problems. We always have some problems while we're recording because we take what we do very seriously. We will never just walk into the studio and bash out a new album in a week. That's totally against everything we've worked to achieve in the Scorpions for the last 15 years.
KM: What's really amusing is when the rumors start. I know I've heard all sorts of stories about Rudolf being mad at the rest of the band or about me being furious with everyone. We find that so funny because I can't imagine a band being closer than we are. We've been through everything together and nothing could ever tear us apart. But it's nice to know people care enough to talk about us — even when it's not the truth.

HP: Do you ever worry about the day when people might stop talking about the Scorpions?
KM: There's no benefit to worrying about that. If and when that day arrives, it will mean that we're not as good as we are now. I think we'll be aware of that before anyone else — but it's not about to happen for a long time, that I can assure you.□

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Song Index

84/Dream Warriors (Theme From *A Nightmare On Elm Street 3*)

79/I Ain't Superstitious

81/Indians

74/Into The Night

75/Little Suzi's On The Up

71/Sweet Sixteen

76/Wanted Dead Or Alive

SWEET SIXTEEN

As recorded by Billy Idol

BILLY IDOL

Do anything
For my sweet sixteen
And I'll do anything
For little runaway child.

Gave my heart an engagement ring
She took everything
Everything I gave her
Ooh sweet sixteen.

Built a moon
For a rocking chair
I never guessed it would rock her far from here
Oh, oh, oh, oh.

Someone's built a candy castle
For my sweet sixteen
Someone's built a candy brain
And filled it in.

Well I'll do anything
For my sweet sixteen
Oh I do anything
For my runaway child.

Well memories will burn you
Memories grow colder as people can
They just get colder
Like sweet sixteen.

Oh I see it's clear
Baby that you are
All through here
Oh, oh, oh, oh.

Someone's built a candy castle
For my sweet sixteen
Someone's built a candy house
To house her in
Someone's built a candy castle
For my sweet sixteen
Someone's built a candy brain
And filled it in.

And I do anything
For my sweet sixteen
Oh I do anything
For my runaway girl.

Sad and lonely and blue
Getting over you
How do you think it feels yeah.

I'm gonna get up in the morning
To get over you
In the morning
Get over you
Wipe away the tears
Get over you
Get over, get over
My sweet sixteen
Oh runaway child
Oh sweet sixteen
Oh runaway girl.

Gave my heart an engagement ring
She left everything
Everything I gave her
Sweet sixteen
Built a moon
For a rockin' chair
Never guessed it would rock her far from here
Oh, oh, oh.

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JON BON JOVI
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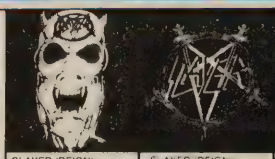
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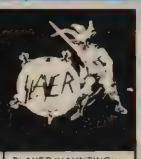

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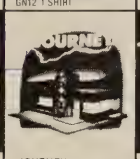

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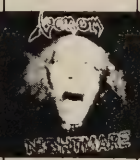

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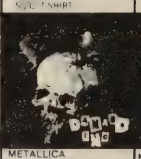

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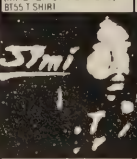

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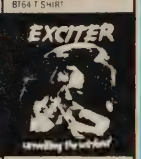

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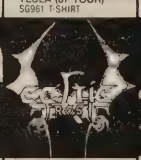

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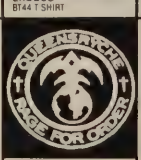

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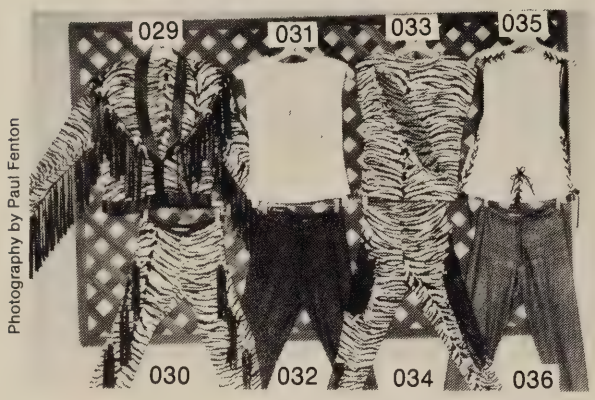

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INTO THE NIGHT

As recorded by Ace Frehley

RUSS BALLARD

Two a.m. on a downtown street
There on a corner two
strangers meet
In the night
And then until the daybreak
They're gonna love and before
the light
A heart may break
There in the night.

Look in the alleys along the
roads
It's there the losers stand
There in the ring they bide
their time
Hustling what they can
They beg just to get
That bottle in their hand.

There in the night
Somewhere in the night
Oh how they do what they do
Just to get through
There in the night
In the night.

Then on the street in the heart
of town
A lady in black she turns
around
In the night yeah
She stares at the man in the
Cadillac
He drives by but he'll be back
For the night
There in the night.

See the guy along the road
Who can he be
Wait awhile he'll turn around
See the man is me
'Cause when I sing my dreams
My dreams will set me free.

There in the night
Somewhere in the night
Oh how they do what they do
Just to get through
There in the night
In the night.

When the sun goes down
And the light grows dim
Slowly move in for the kill
If you would come back again
It would take away this pain
But I don't know if you ever
will
Love in the night
Would feel so right
So love me tonight
In the night.

Into the night
It feels so right
How could you do what you do
Yes you only you
There in, there in the night
Somewhere in the night.

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LITTLE SUZI'S ON THE UP

As recorded by Tesla

JAMES DIAMOND
ANTHONY HYMAS

Little Suzi's on the up
Looking for a getaway
Ruby tries to bring her down
Still looking for another way
Little Suzi's on the up
Heading for the spotlight
Ruby finally gives up
Looking for some quiet nights.

And the music makes her feel so hot
Ooh and she'll smile for the camera with all she's got
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true.

Little Suzi's on the up
Now suddenly it's not a game
Ruby's glad she gave up
Cos Suzi's plainly set on fame
Little Suzi's on the up
Casting couch appointments made
Ruby's gonna hang around
To make sure Suzi's okay.

And the music makes her feel so hot
And she'll smile for the camera with all she's got
Don't bring her down
She's a lot like you
She'll be richer by far
If her dreams come true
Little Suzi's on the up.

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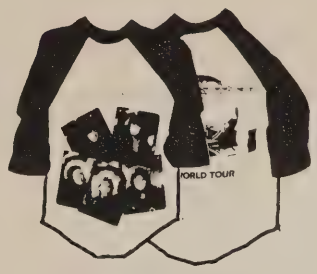

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WANTED DEAD OR ALIVE

As recorded by Bon Jovi

JON BON JOVI
RICHIE SAMBORA

It's all the same
Only the names will change
Ev'ry day
It seems we're wasting away
Another place
Where the faces are so cold
I'd drive all night
Just to get back home.

I'm a cowboy
On a steel horse I ride
I'm wanted
Dead or alive
I'm wanted
Dead or alive.

Sometimes I sleep
Sometimes it's not for days
And the people I meet
Always go their sep'rate ways
Sometimes you tell the day
By the bottle that you drink
And times when you're alone
Well all you do is think.

(Repeat chorus)

Alright
I'm a cowboy
On a steel horse I ride
I'm wanted (wanted)
Dead or alive.

But I walk these streets
A loaded six string on my back
I play for keeps
'Cause I might not make it back
I been ev'rywhere
Still I'm standing tall
I've seen a million faces
And I've rocked them all.

'Cause I'm a cowboy
On a steel horse I ride
I'm wanted (wanted)
Dead or alive
Well I'm a cowboy
I got the night on my side
I'm wanted (wanted)
Dead or alive
Well alright
Dead or alive
I still drive
Dead or alive
Dead or alive
Dead or alive.

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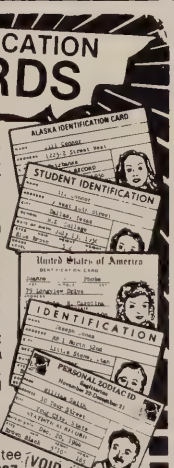

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I AIN'T SUPERSTITIOUS

As recorded by Megadeth

WILLIE DIXON

I ain't superstitious
When a black cat crosses my path
And I ain't superstitious
As I break the looking glass
Ain't afraid of no demons
Don't make me laugh.

Well I ain't superstitious
Under the ladder I go
And I ain't superstitious
It's all bullshit don't you know
Ain't afraid of the shadows
I like the dark anyway
And that's a fact
Superstitious.

I ain't superstitious
No such thing as bad luck
I ain't superstitious
I couldn't really give a f...
Take your stupid superstitions
And find some other paranoidal
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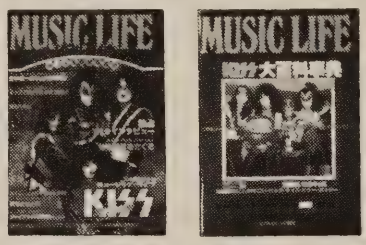

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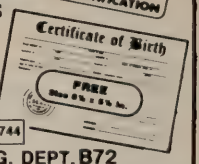

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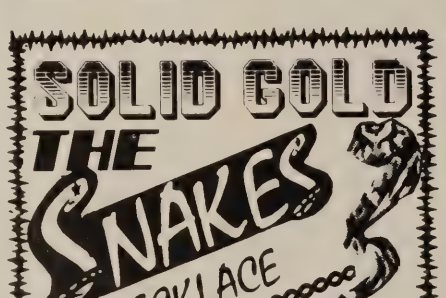

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FRANK BELLO
DAN SPITZ

We all see black and white
When it comes to someone else's fight
No one ever gets involved
Apathy can never solve.

Forced out brave and mighty
Stolen land
They can't fight it
Hold on to pride and tradition
Even tho they know how much their lives are really missin'
We're dissin' them
On reservations
A hopeless situation.

Respect is something that you earn
Our Indian brothers getting burned
Original American
Turned into second class citizen.

Forced out brave and mighty
Stolen land
They can't fight it
Hold on to pride and tradition
Even tho they know how much their lives are really missin'
We're dissin' them
On reservations
A hopeless situation.

Cry for the Indians
Die for the Indians
Cry for the Indians
Cry, cry.
Cry for the Indians.

Love the land and fellow man
Peace is what we strive to have
Some folks have none of this
Hatred and prejudice.
(Repeat chorus)

Territory it's just the body of the nation
The people that inhabit it
Make its configuration
Prejudice something we all can do without
Cuz a flag of many colors
Is what this land's all about.

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I'm standing in the night alone
Forever
Together.

Oh we're the dream warriors
Don't wanna dream no more
We're the dream warriors
And maybe tonight
Maybe tonight you'll be gone.

I feel the touch
Fallin' over me
I can't explain
I hear the voices calling out
Calling my name
It's the same desire
To feel the fire
That's coming this way
I'm standing in the night alone
Forever
Together.

Oh we're the dream warriors
Don't wanna dream no more
We're the dream warriors
And maybe tonight you'll be gone
We're the dream warriors
Ain't gonna dream no more
And maybe tonight
Maybe tonight you'll be gone.

Quick report
The bitter end
This time
Break the spell
Of illusion bound together
Waiting for you.
(Repeat chorus)

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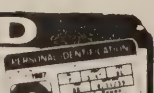

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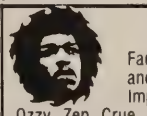

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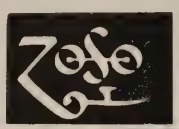

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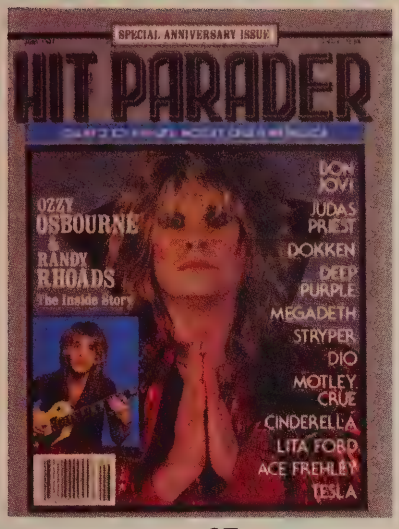

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INSTRUMENTALLY speaking

by Michael Shore

Ever since we started **Instrumentally Speaking,** we've been covering DOD's effects pedals with regularity. DOD has long been a leader in the effects pedal industry, making innovative, great-sounding pedals that are also constructed to stand up to wear-and-tear on the road. Now, DOD has introduced a new echo/digital delay pedal, the DigiTech PDS — 8000 Echo Plus, which looks like a state-of-the-art job that guitarists, bassists, keyboardists and even drummers using electronic percussion pads will want to check out.

What makes the Echo Plus special — gives it its "Plus," so to speak — is the latest in digital sound-sampling technology. Usually, we think of digital sampling in terms of those newfangled high-tech keyboard synthesizers which "sample" (or record) any sound, be it musical or non-musical, then reproduce it and treat it with the synthesizer's sound-shaping technology. DigiTech's Echo Plus may or may not be the very first effects pedal to use this technology, but it *is* the first one *we're* aware of. And using digital sound-sampling for an echo pedal is the sort of ingenious application of this technology that illustrates our point that DOD makes innovative equipment. After all, what better way to create electronic echo effects than by instantaneously recording a live sound and playing it back with the faultless accuracy only digital technology can afford?

The Echo Plus also makes use of the latest advances in solid-state electronic memory. The pedal uses a 1 Meg memory chip to achieve its extended delay time range, which runs up to a maximum of *8 full seconds*. Listen to a guitar solo or any musical passage on an album, count out eight full seconds and you'll see just how amazing this really is.

The Echo Plus's sampling/delay time range is actually divided into *three* ranges: 0 to 500 milliseconds, 500 milliseconds to 2 seconds, and 2 to 8 seconds. And that's at a super-respectable 15 kHz sampling bandwidth. What this means in layman's terms is that the Echo Plus can digitally record a sound of up to 8 seconds in duration and play it back, from the beginning, with just a light touch on the footswitch (or a 5 volt positive pulse from an exterior source). As if all that's not enough, the Echo Plus is also capable of sound-on-sound effects in either the delay-with-infinite-repeat mode or the sample-recording mode.

This means that with the new DigiTech PDS-8000 Echo Plus, effects like slapback and echo, as well as more sophisticated effects like delay and layering, are possible — and the combinations of these effects suggest sonic possibilities that are no less than infinite. And remember, all this comes in a solidly built package from a respected, experienced name in the field. The DigiTech fDs-8000 Echo Plus lists at $299.99 — and considering all it can do, that's not too outrageous. For more information, write DigiTech, 5639 South Riley Lane, Salt Lake City, UT 84107.□

DigiTech's Echo Plus: Utilizing the latest digital sound-sampling technology.

DEAN MARKLEY K20B AMPLIFIER

After the highly successful launching of their K-20 guitar amp last year, Dean Markley has responded to popular demand with the new K-20B for bassists. Like the K-20, it's compact, affordable and remarkably rich-sounding. Perfect for the beginner or gigging musician seeking lightweight and portable gear, the K-20B is a 15-watt RMS unit weighing just 20 pounds. Its heavy-duty 8-inch speaker is housed in a fully-enclosed cabinet for a full-bodied sound and projection at all volume levels. It measures 14 inches high by 12 inches wide by 9½ inches deep, and special features include volume, treble, midrange and bass controls as well as treble boost. Suggested retail price, $139.95. For more info, write Dean Markley Inc., 3350 Scott Blvd., #45, Santa Clara, CA 95054.

MARSHALL AMPS

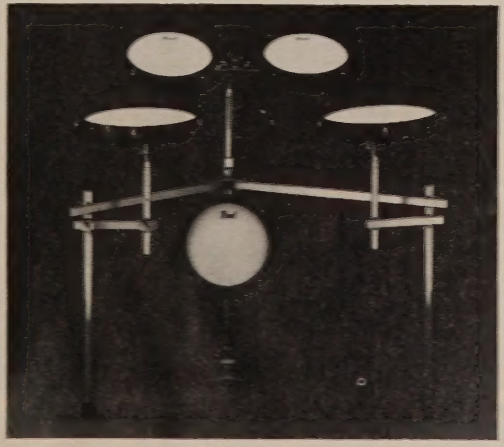
Marshall, THE name in guitar amplification — at least since Jimi Hendrix made it part of his sonic signature — is celebrating its 25th year and company-founder Jim Marshall's 50th year in the music biz with a limited edition series of "Jubilee" amps in special silver coverings with silver rivets and panels. There are several combinations of models available. There are full-size 50-watt and 100-watt lead heads, a "Studio Size" 50-watt lead head and 50-watt combos with either 1x12" or 2x12" speaker configurations (using Marshall's new "Vintage" speaker). Speaker cabinets include 2x12" and 4x12" A and B models (angled and straight). All amps feature a special front-panel switch that changes the sound from normal high-power pentode operation to low-power triode operation. This halves the output, giving superior distortion tone and overall performance at lower volume levels. All Jubilee amps also include a special "supercharged" lead channel mode, which provides unusual distortion and sustain effects, especially for single-coil-pickup guitars. An input gain control modifies preamp gain for a wide variety of clean and distorted tones, and includes a special pull-switch that changes the rhythm channel from clean operation to soft-clipping heavy-overdrive. The Master EQ sections use traditional Marshall treble, mid and bass controls in a new, more flexible passive design, and there's also a presence control. For more info, write Marshall, 89 Frost St., Westbury, NY 11590.

IBANEZ LE520 GUITAR

The Ibanez LE520 is a superb semi-acoustic guitar, perfect for the *Stairway To Heaven* descendants that seem to be a staple of all hard-rock bands' sets, such as Bon Jovi's *Wanted Dead Or Alive* to cite the latest example. The LE520 features a thin-line, wide-bottomed design without a soundhole, a spruce top, mahogany sides and back, a Fender-style, straight-line-tuning headstock, a piezo pickup under the bridge and an Ibanez IBZ humbucking high-output pickup near the neck, two volume controls and one tone control. Available in a beautiful dark-violin finish, it lists for $679. For more info, write Ibanez, 1726 Winchester Rd., Bensalem, PA 19120.

PEARL PRACTICE PAD SET

No, this is not a new electronic drum set. It's Pearl's new TK-5 *practice pad set* — with tunable heads and real rims, so you get genuine drum-set feel *and* actual rim-shots, as well as silent practicing. Not to mention the neatly designed rack set-up system. For more info, write Pearl International Inc., P.O. Box 111240. Nashville, TN 37222-1240.



STARTALK

Metal's Biggest Stars Reveal Their Secrets.

by Adrianne Stone

Each month, Startalk brings you personal stories from some of your favorite rock stars. Ever wonder what Jon Bon Jovi's favorite pig-out food is? How Lita Ford stays in such sensuous shape? What the most embarrassing thing that's ever happend to Stephen Pearcy is? Startalk tells you that... and more!

This month's question: What was the most memorable job you held before becoming a rock and roll star?

JON BON JOVI: "I used to work in a junkyard in Sayreville, New Jersey, when I was about 17. Then my father's cousin, who owns the Power Station recording studio in Manhattan, offered me a job. He was a real asshole, but I saw it as a way to escape Jersey. I did everything; sweeping the floors, going out to get coffee. Half the time, I slept on the couch. But I would be really quiet and once in a while, I'd get to meet some of the big-time celebrities like Mick Jagger and Steve Tyler."

GENE SIMMONS (Kiss): "One of my first ambitions was to be a school teacher. In fact, I spent about six months teaching grade school kids at P.S. 75 in Manhattan. I finally realized the only reason I wanted to teach was so that I could be the center of attention for a captive audience of 30. But they were all at that age where rebellion sets in and I felt like killing the little bastards!"

NIKKI SIXX (Motley Crue): "Before I moved to L.A., I used to spend time at my grandparents' farm in Idaho. It wasn't very exciting, but the work was very hard. To this day, I can't even LOOK at a potato!"

BLACKIE LAWLESS (WASP): "Sometimes, when the money would get low, I'd do odd jobs. I did small construction jobs and stuff like that. You can still see some of my work around North Hollywood — a carport roof for my old landlord, a wooden sign for a day school in the neighborhood. When that wasn't in demand, I'd procure equipment for other bands. Just don't ask me where I'd get the stuff!"

DAVE MURRAY (Iron Maiden): "I used to work in a storeroom. It was great, because I had this whole floor that I used to work on. I could sleep during the day because we'd do shows in the nighttime and we'd get back at 4 in the morning and I'd have to go to work at 8 a.m. I'd sleep while I worked!"

ROSS THE BOSS (Manowar): "My best friend got me a job doing construction. There's a whole strip of road in New York that was done by our crew. Another friend of mine was building a house and when I was helping him once, I fell off the roof, two stories down and I landed on my back. I couldn't walk for two days, but luckily my fingers weren't hurt."

DAVE BRYAN (Bon Jovi): "I played all the piano bars. All the schmaltz. I played stuff like *Happy Birthday* and *Feelings* about eight million times. I used to bring the house down with *Feelings*. That's where you learn your chops though. Some drunken guy would weave his way up to the piano and say, 'Play *Old Yellow Rose*.' I'd say, 'Put money in the cup, Goddamnit!' "

LITA FORD: "When I left The Runaways, I was really confused. I wasn't sure that I wanted to play guitar ever again and I just wanted to get as far away from my old lifestyle as possible. I wound up working behind the cosmetics counter at a store in Los Angeles. People there thought I was really strange, 'cause I'd in wearing all these real hip duds and I was really wild with my makeup. Fortunately, I realized music was my real calling and went right back to it!"□

Bob Leafe

Gene Simmons: "I realized the reason I wanted to teach was so I could be the center of attention for a captive audience.

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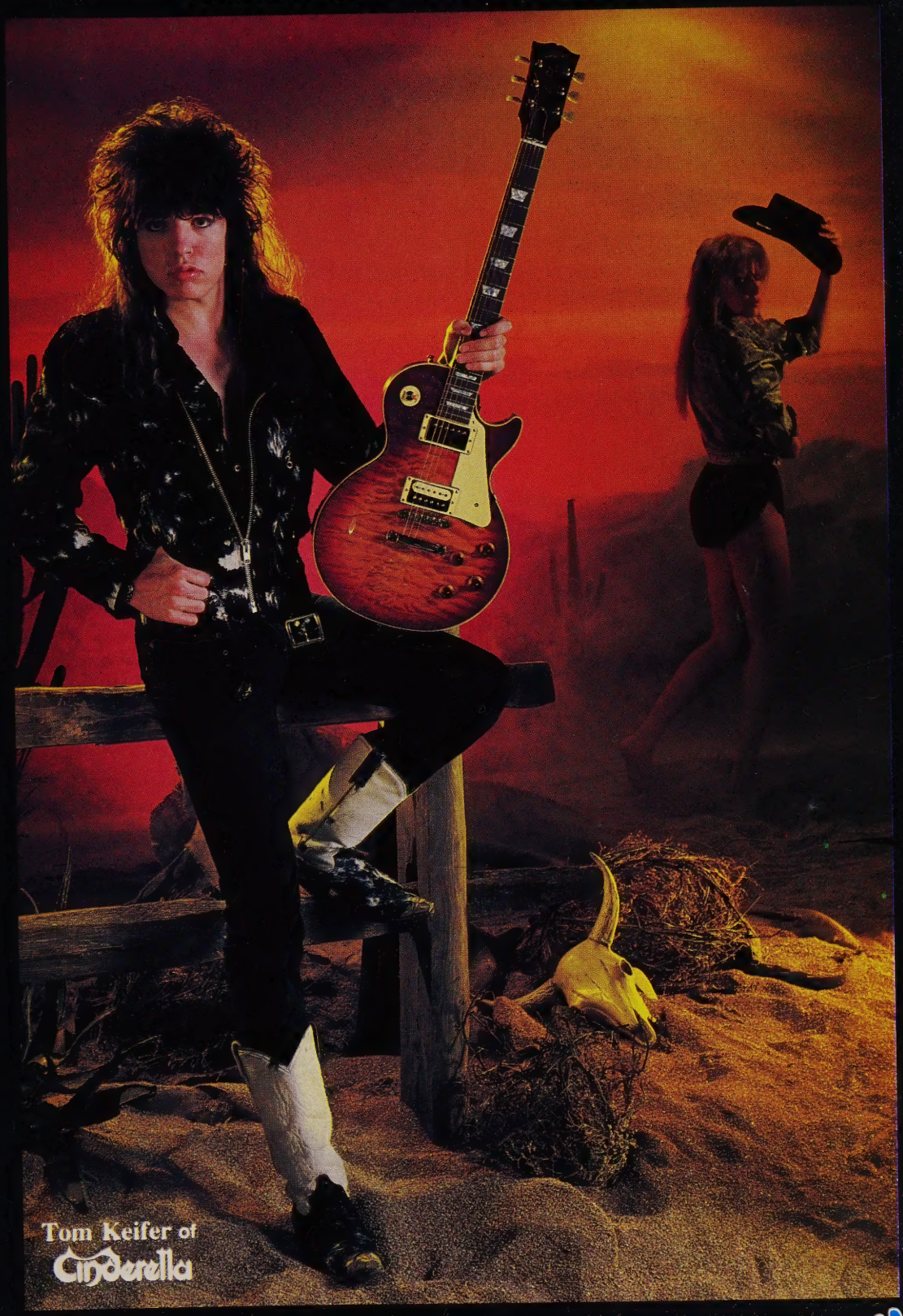

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